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Photo by Charles Aylett

HART HOUSE STRING QUARTET

The New Leader of This Ensemble Is James Levey, First Violin for Twelve Years of London String Quartet. Milton Blackstone Is Viola; Harry Adaskin, Second Violin; and Boris Hambourg, Cello

THE BUDAPEST STRING QUARTET

has been touring Australia for the Australian Broadcasting Commission. They return to America next year. Left to right: Josef Roismann, first violin; Alexander Schneider, second violin; Mischa Schneider, cello; and Stefan Ipolyi, viola. (Photo by Siwyer.)

IGNAZ FRIEDMAN,

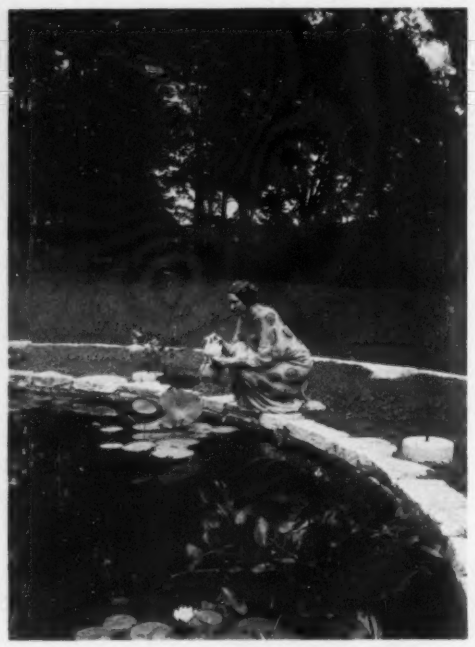
pianist, arrived by the SS. Gripsholm on October 29 for an American tour which began in Toronto, October 31, and closes in Tacoma, Wash., December 17. Mr. Friedman then goes to the Orient for concert engagements.

DUSOLINA GIANNINI

at Salzburg, following her appearances in the festival there this summer. Before returning to this country to make her debut with the Metropolitan Opera, Miss Giannini completes her concert tour of the Scandinavian countries. Concluding her Copenhagen engagements on October 27, she proceeded to Oslo for three concerts beginning November 5, and then to Stockholm where she is to appear in Tosca on November 12 and in Carmen a few days later. After concerts in Stettin and Bitterfield, she is to sing with the Berlin Opera the last of this month in Tosca, Carmen and Forza del Destino. Miss Giannini has canceled her proposed tour of England and Russia because of her engagement by the Metropolitan.

THREE MEMBERS OF THE ROTH QUARTET

in Mexico City, where the ensemble has been giving a series of twelve concerts. From there the quartet went to El Paso, Tex., where they are to be heard on November 13, and then on to the Pacific Coast, playing as far north as Seattle and Portland. On their way east they will appear in Denver and Colorado Springs and arrive in New York about the middle of December.



STELL ANDERSEN,

pianist, examines her first home grown lotus. Muss Andersen is soon to return to her New York studio to resume concert and other musical activities.

JOSEF HOFMANN

completed his tour in Poland with a recital on October 31 in Cracaw, his native city. November 5, he gave a program in Queens Hall, London; 6, was soloist with the BBC in an orchestra concert; on November 10, he will be soloist with the Vienna Philharmonic Society in Vienna; 14, he gives a recital in Prague; 15, a Vienna recital; 16 and 19, an appearance with the Budapest Orchestra and a recital there; 22, recital in Brussels; 24, appears in Paris as soloist with the Colonne Orchestra; 26, in Liverpool with the Philharmonic Orchestra; 27, Bournemouth with the Municipal Orchestra; 30, plays his farewell London recital. Mr. Hofmann's European tour closes in Lisbon, Spain, on December 18.

LAURITZ MELCHIOR

with one of the trophies of his recent Canadian hunting trip. Besides this "horned beast," the tenor brought down a 600-pound bear.

GENIA LUBOSHUTZ,

pianist, will appear with Nancy Wilson in sonatas for cello and piano by Beethoven and Jean Huré on the Music Guild Series at Town Hall, New York, tomorrow (November 10). Leonard Liebling is the commentator of this concert course.

EMANUEL LIST,

basso of the Metropolitan Opera, opened his tour in Cleveland in three performances of Rosenkavalier by the Cleveland Orchestra opera series, October 31, November 2 and 4. After this he left for San Francisco to sing in Götterdämmerung and Walküre. En route east, he sings two performances of Rosenkavalier with the Chicago Grand Opera.

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER

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Brilliant Saint-Saëns Centenary Reverently Observed in Paris

Paris Opéra, Opéra-Comique, and Orchestras Render Homage to National Celebrity—Enesco, Chemet, Gieseking and Chaliapin Heard—Roussel's New Symphony a Monumental Work

By IRVING SCHWERKE

PARIS.—The most impressive event in Parisian music, since my last letter to my compatriots, was the celebration at the Paris Opéra of the Saint-Saëns birthday centenary. It was what the French call a *grand gala:* the theatre was packed with a crowd of outstanding personalities—the President of the French Republic, the Government and about everybody you could think of in diplomatic, musical and society circles.

The *pièce de résistance* was of course Samson et Dalila. To make this a success the Opéra even went so far as to throw out scenery which had been in use since 1892 and had M. Larthe make new settings for the first and last pictures. The orchestra was conducted by Philippe Gaubert and sounded superb. The cast included Ketty Lapeyrette (Dalila), Georges Thill (Samson), John Brownlee (High Priest), Huberty (Old Hebrew) and André Pernet (Abimelech).

The evening also brought forth a scenic-allegorical realization of Marche Héroïque (composed during the war of 1870), the ballet Javotte, danced by Mlle. Lorcia and Serge Peretti and conducted by Henri Büsser, and then the Opéra personnel grouped around M. Blattes' bust of the master and rendered homage to his illustrious name. To give further *éclat* to the occasion, the Opéra organized a special exhibition of Saint-Saëns manuscripts and souvenirs in its Library-Musem.

EARLY OPERA RESTORED

The Opéra-Comique's contribution to the national festivities consisted of a gala comprising La Princesse jaune, Saint-Saëns' first lyrical work (it dates from 1872); Phryné, a savorous musical *badinage* (which, as you all remember, was created in 1893 by our own Sybil Sanderson) and a number of other and shorter pieces.

It was all significant and laudable. Saint-Saëns, in the early days often accused of "complete absence of melody," of "daring harmony" and "orchestration that never rises above the ordinary level," is in 1935 honored for his superlative melodic gift, his harmonic clarity, and great technic in orchestration. What must be remembered is that the listener of 1872 could not hear with the ears of 1935 any more than the concert-goer of 1935 can hear with the ears of 1872. Composers are never ahead of their times but so completely of their times that people of those eras usually fail to understand them. And Saint-Saëns was no exception.

MORE ORCHESTRAL OPENINGS

The orchestras are now all accounted for. The Conservatoire Orchestra under Gaubert, opened in its historical hall with a Saint-Saëns program, and announces such soloists for the season as Denise Soriano, Roland Charmy, Jean Doyen, Kilenyi, Merckel, Planel, Pascal, Zecchi, Prokofieff, and Dupont. The Colonne Orchestra, holding forth under Paray in the Châtelet Theatre, began with a concert of French music, followed by one of Beethoven. Unfortunately the Colonne list of soloists has not come to my attention. The Lamoureux Orchestra (Eugene Bigot, conductor) continues to play in the Salle Gaveau, and neither has its roster of soloists as yet been made public.

TWO VIOLINISTS

Georges Enesco scored as soloist in the Beethoven violin concerto, with the Paris Symphony under Monteux. The features of Enesco's style are too well known to need comment at this time and to record many recalls will suffice. Renée Chemet was also applauded with the organization. She interpreted Lalo's Spanish Symphony with her characteristic poise and security. The slow movement was literally entrancing. It being a Spanish program—much too long, incidentally—Monteux had enlisted the services of Teresina, who danced before the curtain while the orchestra played behind it music by Debussy, de Falla, Granados and Albeniz. In all the years I have been acquainted with this dancer's work on the local scene, it has never succeeded in giving me the required thrill and it came no closer to that desirable accomplishment yesterday. The public's enthusiasm I could not share.

NEW WORKS

Before finishing with the orchestras, a number of new opuses demand mention. Handel's Water Music (Harty version) proved utterly delightful, Allegretto Scherzando by Rieti turned out to be well-balanced, rhythmically incisive, but not charming. So much for Monteux. Bigot brought us Suite Française (*ouverture, courante, sarabande, divertissement, gavotte, gigue*) a completely captivating work by Maurice Emmanuel, while Paray presented Vénus sortant des flots, *tableau musical humoristique,* by D. V. Fumet, and one per-

(*Continued on page 22*)

Hungary Honors Liszt

BUDAPEST.—The season opened with manifestations in honor of Liszt. A commemorative plaque was affixed to the house in which Liszt was born, Liszt concerts and Liszt's Coronation Mass were given. All the programs of the Philharmonic Society will include at least one Liszt composition. The celebration is to continue until next spring, when a ballet by Liszt is to be given in the park of Esterhazy Chateau at Tatatovaros, and the Legend of Saint Elisabeth performed in the Szeged Cathedral Square. R. P.

Warsaw Has 1000th Hearing of Halka, National Opera

Moniuszko's Masterpiece Still Vital—Radio to Play More Active Part in Polish Musical Life—Josef Hofmann Triumphs —International Piano Contest Planned

By CARLOS DE VAR

WARSAW.—The Warsaw operatic season opened on October 8, in the Grand Theatre, under the direction of Madame Korolewicz Waydowa. The inaugural took on special significance in that it coincided with the thousandth performance of Stansilaw Moniuszko's opera Halka, the great national opera in Poland. Composed in 1847, the work passed through many and diverse vicissitudes until now it has a place of honor in many countries and is generally considered, thanks to its marvelous melodies, fascinating mazurkas, and folkloristic background, the keystone of the repertoire of all Polish theatres. The Warsaw Opera naturally gave the work every advantage possible—fine scenery, an inspired orchestra and a flawless cast.

FIRST ORCHESTRA CONCERT

The Warsaw Philharmonic Orchestra inaugurated its 1935-1936 season on October 4 with a concert under Adam Dolzycki. The program, *para personas de gusto,* comprised the admirable symphony in F, by Emil Mlynarski, one of Poland's best modern composers (he died only a few months ago), Prelude Solennel by Richard Strauss; and the Beethoven violin concerto with Simon Goldberg as soloist.

MUSICAL SOCIETY ACTIVE

On October 1 the Society of Friends of Music began its tenth season. The importance of the role this body has played and continues to play in the musical culture of Poland cannot be overestimated. It sponsors the highest possible standards of musical excellence and each of its concerts is literally a model. The initial seance mentioned above consisted entirely of works of Bach and was given in the auditorium of the National Conservatory of Music, of Warsaw. The organization will give a course of fourteen concerts this season, the society orchestra, chorus, and soloists taking part.

HOFMANN CHEERED

Josef Hofmann, incomparable Polish pianist, gave a recital in Philharmonic Hall. A packed house was there to greet him and to applaud and cheer him in a program of classical and romantic compositions. This concert, the success of which was overwhelming, is to be followed by a series of recitals in Warsaw, and a tour of the other important musical centers of the country.

RADIO ACTIVITY

Desirous of elevating the artistic level of its broadcasts and of intensifying the musical movement in Poland, the Polish Radio has acquired the services of various Polish symphony orchestras. Until now the only symphonic organizations it had at its command were the Warsaw Philharmonic, the Poznan, the Katowice and the Wilno. Beginning with October 6, it not only continues with the above named but also adds to its list the orchestras of Lwow, Krakow and Lodz. In addition, the Polish Radio has its own orchestra, a splendid group of fifty-one instrumentalists conducted by Gregory Fitelberg. Poland thus has the amiable prospect of a radio season of the highest order, in conformity with the natural musical tastes of the country.

PIANO CONTEST FOR 1937

The third international piano contest (generally called the Chopin Contests) will take place in Warsaw in 1937. By way of preparation, the Association of Polish Music Schools is organizing a preliminary contest for Polish pianists to take place next December, one of the Chopin Sonatas, some Etudes, a Polonaise, and a Mazurka being the examination numbers chosen.

Rochester Launches Eleventh American Composers' Series

Five New Works by Native Creative Musicians Led by Dr. Howard Hanson in Thirty-eighth Concert—Civic Association Presents Tosca

By GARDNER READ

ROCHESTER, N. Y.—American composers owe a tremendous debt of gratitude to the vision and indefatigable efforts of Dr. Howard Hanson on their behalf. Eleven years ago the first American Composers' Concert was held in Rochester before a small but highly curious audience of musicians and music critics. Subsequent concerts in the series drew ever increasing audiences, until today the Eastman Theatre, in which the concerts are held, is frequently taxed to capacity by a mixed audience, some musicians, some music-lovers, and others merely curious. Their reactions to the music presented, however, are provocative, and while not to be considered as any criterion in the eventual evaluation of the music heard, composers represented on these programs would do well to note the amount, or lack of, audience appeal which their works possess.

The thirty-eighth concert of the American Composers' series, held October 30 by the Rochester Philharmonic orchestra under the direction of Dr. Hanson, consisted of five works: Overture—When Johnny Comes Marching Home (Roy Harris), Afro-American Symphony (William Grant Still). Variations on a theme by Paganini for piano and orchestra (Russell Baum), City Nights from Symphony of a City (Carl Eppert), and the Ballet Suite from False Faces (Wayne Barlow), the last three works receiving first performances.

NEW SCORES INTRODUCED

The Roy Harris overture is an example of this composer at his best—vigorous, healthy music utilized in an ingenious manner. The treatment of the score is kaleidoscopic in development and is done with a sure and skilled hand, though at times one has the feeling the clever orchestration continues on its own momentum without benefit of much solidity behind it.

The symphony of the prominent Negro composer, William Grant Still, which received its first performance in this series in 1931, is likewise a highly representative score of its composer, in all probability one of his most popular works. The four movements subtitled Longing, Sorrow, Humor, Sincerity and Patience, give sufficient indi-

(*Continued on page 21*)

Mefistofele Opens Chicago Opera

Restoration of Boito Work Finely Staged as Initial Event of Season—Edith Mason Triumphs as Margherita—Frank Forest, American Tenor, Makes Debut as Faust—Pinza Sings Title Role

By RENÉ DEVRIES

CHICAGO.—The Chicago City Opera Company (Paul Longone, general manager) opened its season at the Civic Opera House on November 2. Boito's Mefistofele, not heard here in a decade, was presented with a cast featuring Ezio Pinza, Edith Mason and Frank Forest, supported by Eleanor La Mance, Ada Paggi, Mari Marova and Lodovico Oliviero. Mr. Pinza, in the title role, was excellent, but it was Edith Mason's Margherita, of youthful appearance and vocal splendor that literally entranced the huge audience. Her singing in the Prison scene proved one of the most stirring moments of the evening.

Frank Forest, American tenor, a newcomer, made his debut as Faust. Handsome, young and well routined, he made a decidedly good impression. Probably nervous, here and there, he forced his light but agreeable voice and the results were not always to his advantage. Nevertheless, he was a favorite with the audience.

Eleanor La Mance, beautiful to gaze upon in the vestments of Helen, added *éclat* by her singing. Mari Barova's Martha, Lodovico Oliviero in the dual roles of Wagner and Nereus, and Ada Paggi as Pantalis, rounded out the well-balanced distribution.

Gennaro Papi, musical director of the organization, proved himself a tower of strength at the conductor's desk. The chorus, augmented by the Chicago A Cappella Choir and the ballet, under the direction of Ruth Page, performed admirably. Desire Defrere, stage director, surpassed any of his previous work here and Harry W. Beatty, technical director, divulged anew his master hand. The stage settings were magnificent and the performance as a whole one of the most memorable in the history of grand opera in this city.

Business is certainly and definitely on the upgrade if we take as criterion the attendance at La Argentina's recital at the Civic Opera House on October 26; the Don

(*Continued on page 10*)

THEODORE THOMAS, THE MAN AND HIS WORK

(Born October 11, 1835; died, January 4, 1905)
In Commemoration of the Centenary of the Birth of a Great American Educator of Public Taste in Music

By T. HOWARD JAMES

"TO perform perfect music perfectly," Theodore Thomas once said, was the greatest pleasure in his life. To make this music understood and appreciated by the general public was his life's work, and to his success in this endeavor America owes much of her present place in the musical world.

Thomas composed almost nothing, his literary works were negligible, yet his gift to posterity was so great that at his death Thomas Tapper, editor of The Musician, could say of him: "It may safely be affirmed that Theodore Thomas did more for music in America than a generation of American composers, and this comparative estimate is not made with any failure to recognize the value of composers in a country as thinly settled by them as ours. . . . His impression upon our times will exist as the leaven of the loaf, without which there would be no banquet."

Theodore Thomas guided the course of classical orchestral music in this country almost from its beginning. True, there were orchestras in America before his. Uriah C. Hill had, in 1842, organized the Philharmonic Society of New York, but the standard of performance was by no means to be compared with that which Thomas inaugurated. For years the Philharmonic orchestra struggled along with from three to five concerts a year. The men played together more for the love of playing than for any artistic or financial success they achieved. Rehearsals were few and ragged. If a man had a professional engagement which yielded him financial returns, he kept it rather than attend rehearsal. Some other instrument was left to supply the deficiency as best it could. The concerts were held in Apollo Hall. The audience sat on rough wooden benches and chatted merrily during the performance. Yet the orchestra played bravely ahead and, as one commentator remarked, "the players usually finished their pieces at the same time." Conducting in America was almost an unknown art. Most of the orchestras, called into existence hastily and for uncertain life, were under the direction of baton-wielders who were little more than metronomes in human form.

Compare this state of affairs with the fine orchestras which today exist in almost every principal city of the United States, and thank Theodore Thomas for the difference. Others had a share in the development, to be sure, but Thomas was the instigator and for forty years the guiding star of the movement to educate the American public to good symphonic performances. Today we honor and follow with great interest the careers of virtuosi of the piano, the violin, and the voice. We are all too apt to forget the earlier masters of the greatest of modern instruments, the symphony orchestra. And of these latter, Theodore Thomas was one of the foremost.

How Thomas Began

Theodore Thomas was an American by choice and adoption, rather than by birth. He came to earth October 11, 1835, at Esens by the North Sea, in Hannover. He was something of an infant prodigy and played the violin in public at the age of five. "I have not," he said, "the slightest remembrance of when I began to play. My earliest recollection is that my father played the violin, so I played, and that I soon played the music he did. The members of his band, or orchestra, amused themselves by bringing music to me and trying to find something that I could not read off at sight."

By 1845 the elder Thomas had found it too difficult to support his large family in Hannover. Accordingly he decided to emigrate to the land of promise—America. During the first few years of the family's stay in the new country, it was necessary for young Thomas to assist his father by working for the theatres—often far into the night. These labors made it impossible for him to attend school and his education progressed haphazardly under the sole guidance of his father and mother. By 1849 the elder Thomas had become sufficiently prosperous to dispense with the financial assistance of his son, and the lad was soon off for a tour of the South. "I do not remember taking anything with me but my fiddle, my little box of clothing, and some printed posters announcing a concert by 'Master T. T.'," he wrote in his autobiography. "I kept a supply of these posters in my trunk, and when I had no money I first obtained permission to use the dining hall of a hotel for a concert, and then I went around on the day before the concert took place and put up my posters with tacks. When the time for the concert arrived, I would stand at the door of the hall and take the money until I concluded that my audience was about gathered, after which I would go to the front of the hall, unpack my violin, and begin the concert! Sometimes I played with piano accompaniment, but oftener without. . . . Often I sent my trunk on ahead, and travelled on horseback alone—if possible at night—carrying with me plenty of cigars and a pistol, hoping to be attacked on the road by bandits! I remember one place in Mississippi where, after I had announced a concert, I was ordered by the authorities to leave town, because they believed the devil was in the fiddle. On one of these trips I carried my violin in a bag, and lying down on the ground in the woods for a rest, suddenly jumped up and stepped on it, breaking it, of course. I then went to a carpenter shop, took off the top of the violin, pieced it, glued it on again, and played on it the next day. All this was not so easy without the help of tools made for the purpose, and how I managed to place the sounding-post I do not know—probably with a string." Such were the vicissitudes of the young traveling musician, already quite able to take care of himself, yet charmingly boyish in his actions.

THEODORE THOMAS
at the conductor's stand.

In 1850 Thomas returned to New York, where for the next few years he played in opera and concert during the season, and for balls and even in hotel bar-rooms after the season closed. It was during this period that he entered the opera orchestra of Karl Eckert as first violin—a stroke of the best fortune, as it turned out, for Eckert was an educated man, a high-grade musician and above all "the only really fully equipped and satisfactory conductor in the country at the time." Thomas made good use of the opportunities this connection afforded him. Within three years' time he had risen to the post of concertmaster, with almost complete control over the personnel of the orchestra.

A Chamber Music Venture

During the year 1855 William Mason, then twenty-six years of age, established a series of chamber music concerts with Bergmann, Thomas, Mosenthal, and Matzka, as the other members of the quintet. In the original announcement, Mason stated that "the novel and most important feature of these entertainments will be the presentation of such music—quartets, trios, sonatas, etc.—as opportunity is rarely afforded to listen to, except in some very select circles of Europe. The later quartets of Beethoven, rarely heard in public even abroad, the works of Schumann, Schubert, Franck, Volkmann, Brahms, Rubinstein, and Berwald will form the leading features of the programs. . . . In short, it is intended to arrange these matinées after the celebrated ones of Liszt at Weimar."

,The following year the concerts were discontinued, due probably to friction between Bergmann and the irrepressible Thomas, but in 1857 they were resumed under the name of "Mason and Thomas." From then until 1869 the concerts continued uninterrupted. During this time the whole of the appropriate classical literature was studied and mastered. The later quartets of Beethoven were played many times though not as often as Thomas wished for he almost invariably had to "fight" to get them included in the programs. Moreover, such "radical" composers as Brahms and Schumann were introduced to the public for the first time. This epoch-making venture, the first continuous series of chamber concerts in New York, was an immediate artistic success. The programs were widely copied, even in Europe, as models of their kind. However, for many years Mason personally made up the financial deficiency.

Barnstorming in Opera

Meanwhile, Thomas continued his position as concertmaster of the orchestra of the opera company directed by the impresario Ullmann. The difficulties encountered in those early days of opera in America are well depicted by Thomas in his autobiography. "The orchestral parts were very faulty. The Italian music was mostly manuscript, and seldom corrected, and routine was necessary to know the notes and the traditions. I remember one season that the last act of Lucia di Lammermoor was missing in the part of the first stand, at which Mosenthal and I sat, and we had to 'revamp' it, as the saying is. In the French music the print was too small to begin with, besides being printed from worn-out plates. The general outfit was so slovenly that the parts needed careful revising before they could be used. As an illustration, The Huguenots was announced by the management, and we had the parts, but the score had not arrived from Paris, or had been lost. The usual cuts had to be marked to save time in the rehearsals, and we would find, for instance, a page from the clarinet part in that of the cello; a flute part in the trumpet or a trombone part among the violins. Having no score to go by, clerical help could not be hired to make these corrections and it became a work not of love but of nights, to straighten these matters and put the parts in fit order for use on the players' desks."

During his days as concertmaster, Thomas was occasionally called in emergencies to conduct the orchestra. It is characteristic of him that even when the demands were quite sudden and allowed of no preparation, he never hesitated—and he never bungled! He was fully aware of his powers. Gradually and not altogether to his wishes, Thomas was drawn to the conductor's post. "I avoided it as long as I could," he said, "for I wished all my time for study." The change was quite acceptable to the general public however, who regretted only the loss of his violin performance. One critic at the time refers to him as "the young violinist who looks 'severe in youthful beauty' as he wields the baton, rather nervously it must be confessed, and directs the performance of venerable, spectacled, and baldheaded cellists and trombonists, old enough to be his great-grandfathers." Thus the world lost a violinist who gave every promise of future excellence, but it gained a conductor who was to become a master.

Thomas, the Pioneer of Orchestra

By 1862, Thomas had decided to devote all his energies to the cultivation of the public taste for music. "What the country needed most of all to make it musical," he said, "was a good orchestra, and plenty of concerts within reach of the people." Two years later his bold plans materialized in an orchestra of sixty men. In this year, 1864, he organized his famous series of *soirees* which gained immediate artistic success. But this success was due in no small degree to the guiding genius of the venture. The task he faced was formidable. He had to deal with an untutored public which—at first—much preferred Offenbach to Beethoven and Strauss to Bach and Mozart. But in the face of this difficulty, Thomas's genius as a program maker came to his aid. He would list on his early programs a number of light pieces, then sandwich among them standard works of the classical composers, works skilfully selected with thematic material as similar as possible to that of the lighter works. Nor did he hesitate to use but a single movement of a symphony. These works he played over and over, until his hearers discovered that the lighter pieces would not stand repetition as would the others. Thus he slowly schooled his audience, gradually increasing the strength of his "doses" until at last he could play a complete symphony and feel certain that it would be thoroughly enjoyed.

Within the space of a few years, Thomas had developed an orchestra which was perhaps without equal in the world at that time. He had patterned this splendid organization after the shining light of orchestral technic of the day—the garden orchestra of Bilse, in Berlin. Many of his best men came from Bilse, "the American dollar having larger dimensions than the German mark." He trained his men first for smoothness and good effect, then for relative color; and he changed men until each had precisely the quality of tone he wanted. It was not long until the Thomas orchestra performed with almost the discipline and precision of a good quartet.

In order to adequately fill its time, the Thomas Orchestra was soon compelled to travel. At first these tours extended only to cities in the immediate vicinity of New York but in the season of 1869-70, it made an extended trip, terminating in Chicago and touching every major city *en route*. These tours continued intermittently until 1888, and by them were sown the seeds

(*Continued on page* 23)

Boston Peoples Orchestra Opens Year Under Vital Baton of Fabien Sevitzky

Frances Nash Applauded Soloist in Chopin Concerto—Monte Carlo Ballet Russe Delights in Week's Series—Boston Symphony and New England Conservatory Ensemble Honor Saint-Saëns

BOSTON.—Concerts are now arriving thick and fast on the Boston scene. When the chamber music organizations (the Flute Players' Club, the Chardon Quartet and others) get into swing we shall be in the flood tide of the musical season here. The first concert of the Peoples Symphony Orchestra was a much more auspicious opening to that orchestra's season than the same event last year. Fabien Sevitzky is an indefatigable laborer in the musical vineyard. No effort is beyond his extraordinary zeal and industry. He cannot, on the face of it, have unlimited rehearsals of the Peoples Symphony Orchestra; yet he has managed to whip them into remarkably good shape.

The first program was a long one, beginning with a somewhat distended performance of the Third Brandenburg Concerto. The strings played well together. Next we had the first performance in Boston of Samuel Lieberson's suite, In a Wintergarden. Mr. Lieberson, who is a resident of Chicago, though born in Russia, pretends to take us in his music behind the scenes of the show at a typical wintergarden. They must be pretty noisy and confused scenes from the vigor of the descriptive music. The suite has undeniable *trouvailles* and skillful passages of construction; but the whole is too long and too heavy. It was first performed in Chicago and later won the Hollywood Bowl prize. That last named place is where the suite should sound forth and not in the highly resonant Jordan Hall. Mr. Sevitzky conducted it with evident sympathy and comprehensive knowledge.

Next we heard Frances Nash play the Chopin concerto in E minor. Miss Nash is a polished and intelligent pianist. She is a splendid interpreter of Chopin, and with the aid of the orchestra, she offered a sympathetic performance of the Chopin work. Lastly Mr. Sevitzky conducted the Eroica Symphony of Beethoven with his customary fervor. It was a taxing program to play, and the orchestra acquitted itself well. There was great applause both for Mr. Sevitzky and for Miss Nash.

BALLET RUSSE SERIES HAILED

Tuesday provided the opening of the Ballet Russe de Monte Carlo, Col. de Basil's company, before a crowded and enthusiastic house. The ballets have all been reviewed for the Musical Courier during the New York run and therefore need not now be described. Musically it was a little trying to listen to the orchestra here, since the management has to fill it up (60%) with local union men or pay the price. But even so was it inevitable that the violin solos in Scheherazade be played so execrably as on the first night? Still that perfect ballet, Le Tricorne, was as agreeable to watch as ever. We own to finding Scheherazade a trifle dated, an opinion that seemed reenforced by the lack of real applause for it on the opening night. The company has enjoyed an excellent week's run here.

NEW ENGLAND CONSERVATORY ORCHESTRA HEARD

An interesting concert was given by the orchestra of the New England Conservatory, conducted by Carl McKinley in the absence through illness of Wallace Goodrich. This orchestra of young musicians, helped out in one or two instances by Boston Symphony Orchestra men, plays well. The commemorative program began with Johann Christian Bach's Sinfonia in B flat (the prelude to Lucio Silla), a lovely and gay work that is not well known in Boston. The Schumann overture op. 52, without the *scherzo* and *finale*, was next presented, a work unaccountably neglected nowadays. Loeffler's Poem for orchestra from La Bonne Chanson of Verlaine was played in memory of the composer who died last spring. Finally the Saint-Saëns symphony in C minor with organ was given as part of the Saint-Saëns centennial.

OLIVER DANIEL IN RECITAL

A talented pianist, Oliver Daniel, made his debut here in Jordan Hall. He played the Bach partita in B flat the Brahms sonata in F minor, op. 5, the Schumann Kinderscenen and shorter pieces by Tcherepnine, Sibelius and Nin; and he played them with understanding. It is not often that a pianist makes his debut with such maturity of intellect. In the course of time, Mr. Daniel will improve his technic and should prove a fine artist of sincerity and intelligence.

Friday evening saw an unusual concert in Cambridge given by the Radcliffe Musical Association. Bach's Coffee Cantata was heard and also Mozart's seldom performed trio for voices, Das Bändchen.

KOUSSEVITZKY COMMEMORATES

The concert by the Boston Symphony Orchestra was commemorative of Saint-Saëns and Loeffler. In memory of the latter, Wagner's funeral music from Götterdämmerung and Loeffler's own Pagan Poem, inspired by the Eclogues of Virgil, were given. The Saint-Saëns works consisted in two of the tone poems, Le Rouet d'Omphale and Danse Macabre, and the fourth piano concerto, played by Emma Boynet. Loeffler's Pagan Poem is one of the most beautiful of all the late composer's work, none of which is common or undistinguished. The English horn solo was admirably played by Louis Speyer and the piano solo equally so by Jesús María Sanromá.

Dr. Koussevitzky chose wisely in the two orchestral poems of Saint-Saëns. Of course they do not shock us now as they did contemporary audiences. But then it is possible that we can appreciate the qualities of construction a bit better. These two pieces, at any rate, should not pass out of the repertoire, whatever vicissitudes the music of Saint-Saëns may undergo. The fourth concerto moreover is really a finer and more consistent work than its more popular companion, the fifth. Would that Emma Boynet had been a better interpreter of its beauties. There was a lack of clarity that would have been highly displeasing to the composer. She was more at home in the *scherzo* which she performed capably. Dr. Koussevitzky and the orchestra played excellently during this concert. A. W. W.

SCENE FROM PORGY AND BESS.
George Gershwin's opera taken from DuBose Heyward's play, Porgy. The Theatre Guild, which several years ago presented the dramatic version, is also the producer of the opera, at the Alvin Theatre, New York. (Photo by Vandamm Studio.)

Cleveland Orchestra and Guest Singers Brilliantly Perform Der Rosenkavalier

Second Season of Operatic Productions Opened Auspiciously with Strauss Work, Staged in Scintillant Fashion Under Baton of Rodzinski—Flagstad Gives Recital

CLEVELAND, O.—Another season of opera by the Cleveland Orchestra has begun for Der Rosenkavalier made a triumphant entrance into Severance Hall last night with a cast as near perfection as any seen by this reviewer in the world's capitals. Lotte Lehmann was the ideal Marschallin in mien and voice, gracious and aristocratic; Emanuel List gave a superb delineation of the rotund, boisterously jolly Baron Ochs. Both scored triumphally and were recalled innumerable times before the footlights. Grete Stueckgold brought to the rôle of Octavian its youthful charm and was successful in her various disguises to create the illusion of boy versus girl and vice versa. The part of Sophie was sung in lovely clear voice by Susanne Fischer; Julius Huehn created an amusing Faninal and displayed his fine baritone voice to excellent advantage. A large number of Clevelanders availed themselves competently of their duties: Joseph Marsilia sang his tenor solo in the first act splendidly; Carabella Johnson was engaging in the part of Annina, both vocally and histrionically; her partner, Albert Mahler, who has been a frequent guest in our productions, again sang and acted Valvacchi capably.

Honors of stage management and ensemble work to go to Wilhelm Von Wymetal Jr. and the new chorus master Boris Goldovsky, both handling their extremely difficult problems with obvious efficiency. The settings by Rychtarik were imaginative and impressive in their elegant simplicity.

Perhaps no other opera depends as much upon the conductor as does this exquisite creation of Richard Strauss. To say that Artur Rodzinski recreated this work in a manner to make light of its involved difficulties, solving its many complex orchestral problems with the hand and mind of a master, would be putting it mildly. His versatility of expression makes him a born opera conductor. He has the power of suggestion, drawing from orchestra and singers their best efforts.

The large and brilliant audience was entranced. It was surprising how universally the German was understood and brought forth merry laughter at the right moments, albeit the Viennese idiom of the Baron differs from the official German. The diction of all artists was exemplary and delectable.

Instead of two performances, as originally planned, the management was forced to add a third production on November 4 which sold out completely after announcement was made.

SYMPHONY CONCERTS APPLAUDED

In his symphonic offerings Dr. Rodzinski is pursuing a course which should prove successful in educating his audiences towards a broader and more universal understanding and appreciation of the tonal art. Together with the staid and tried he couples the new and quasi unexplored as far as Cleveland is concerned. His third pair of concerts introduced to his hearers for the first time the fourth symphony of Sibelius and again demonstrated his ability to weave a canvas of unity and beauty from musical fragments of rather dreary and monotonous atmosphere. Depressing as the symphony is, it evoked the wholehearted applause of an audience which sensed the authority of the baton guiding it. The charming suite for small orchestra, The Birds, by Respighi, preceded the symphony and was more than relished as a delicious *hors d'oeuvre*. The Forest Murmurs from Siegfried and Tschaikowsky's Francesca da Rimini Fantasia, performed with all the ardor and finesse these scores demand, completed another evening of rich enjoyment.

KIRSTEN FLAGSTAD SINGS

Under the auspices of the Cleveland Museum of Art, Mrs. Emil Brudno presented as the first attraction in the Concert Course Series that magnificent artist Kirsten Flagstad. Beginning with Agathe's Aria from Weber's Freischütz: Leise, leise and ending with Brünnhilde's Hojotoho, she scaled the heights and depths of human emotions. There was nothing theatrical in her bearing, yet there was the feeling of a great dramatic actress, perfectly poised, pouring forth her seemingly inexhaustible wealth of tonal splendors. Tumultuous applause and insatiable demands for more and more were showered upon her.

The first evening in his recital series found Severin Eisenberger displaying such pianistic virtues as have won for him an enviable place in the affections of Cleveland audiences. His program comprised six Moments Musicaux and four impromptus by Schubert and the B minor sonata as well as the Venezia e Napoli group of Liszt. The latter was played in the grand manner. R. H. W.

Golschmann to Present Novelties with St. Louis Orchestra

Vladimir Golschmann is now in St. Louis, where on November 8 he opened his fifth regular season as conductor of the St. Louis Symphony Orchestra. Mr. Golschmann also is to be guest conductor of the Philadelphia, Rochester Philharmonic and Detroit Symphnoy orchestras this winter. In addition to its local concerts, the St. Louis Symphony Orchestra will go on an extensive tour during January, February and March, covering thirty cities, among them Chicago, New Orleans, San Antonio, Tulsa, Ann Arbor and others. The orchestra now plays in the new Municipal Auditorium seating 3,650 persons and the subscription sale this year is said to be the largest in the orchestra's history.

Mr. Golschmann has a number of unusual scores to present to his audiences this season, including the *scherzo*, Queen Mab, from Berlioz's symphony, Romeo and Juliet; a suite by Couperin in a modern orchestral arrangement by Roland Manuel; a chorale, When Our Last Hour is at Hand, by Templeton Strong, American composer living in Switzerland; a new work by Marcel Delannoy; a Spanish dance from La Vida Breve by Manuel de Falla; the American introduction of a work by Lovreglio, Italian composer, and a new composition by Leo Ornstein, American composer. The Ornstein work has been assigned to Golschmann for its initial performance by the League of Composers, which has commissioned works of nine outstanding modern American composers for world premiere during the coming season with leading symphony orchestras of the country. Another first-time St. Louis performance is to be Mozart's symphony No. 38 in D "without menuetto," which was discovered by Golschmann last summer; also Haydn's symphony in E-flat, or the "Drum Roll' symphony, which has never been publicly played in St. Louis but was recorded by the St. Louis Symphony Orchestra, with Golschmann conducting.

Coolidge Medal Awarded to Carl Engel

The Elizabeth Sprague Coolidge medal—"for eminent services to chamber music"—was awarded to Carl Engel, on October 30 at the annual Founder's Day concert given in the chamber-music auditorium at the Library of Congress, Washington, D. C. Mr. Engel formerly was chief of this division. Previous recipients of the awards are Walter Willson Cobbett (1932), Adolfo Betti (1933) and Alfredo Casella (1934). The presentation was made by Mrs. Coolidge, and the Kroll-Britt-Sheridan Trio played a program including trios by Walter Piston and Brahms and the Triptych of Carl Engel.

Philadelphia Orchestra Applauded Under Guest Leadership of Kindler

Varied List Including Conductor's Purcell Arrangement Wins Enthusiastic Reception—Stokowski Directs Pension Fund Concert—Tibbett Recital Is Magnet for Throng

PHILADELPHIA.—For the Philadelphia Orchestra concerts of October 25, 26, and 29, the guest conductor was Hans Kindler. Mr. Kindler has long been familiar to Philadelphia audiences, since the time when he was first cellist of the orchestra. He conducted at the summer concerts in Robin Hood Dell, but this was the first time that he had made his appearance as guest conductor during the regular season of symphony concerts.

Mr. Kindler introduced the audiences to two new works played at these concerts for the first time—Introduction and Grave from Dido and Aeneas by Purcell, arranged for orchestra by Mr. Kindler, and Four Polish dances by Tansman. The Purcell number proved pleasing in the clever orchestral dress given it by Mr. Kindler, and the Polish dances were also interesting and enjoyable.

Mozart's Jupiter Symphony, No. 41 in C, was given an individual reading by Mr. Kindler, but it was effective and enthusiastically received by the audience. En Saga by Sibelius was finely done as was also the Introduction, Coronation Scene and Love Music from Moussorgsky's Boris Godounoff. The latter embodies the high spots of the opera with the wealth of orchestral coloring and powerful climaxes. Mr. Kindler's decisive beat, and management of the orchestra was superb. The ovation accorded him, he modestly turned to the orchestra, which joined in the applause.

PENSION FUND CONCERT

In response to many requests for concerts similar to the Youth Concerts, Mr. Stokowski arranged such a concert to be given for the Pension Fund of the Orchestra, on October 27. Incidentally, Mr. Stokowski donated his services for this concert.

The same informal atmosphere prevailed, which is evident at the Youth Concerts. Mr. Stokowski spoke briefly before the numbers, giving either some explanation of the meaning of the music, or facts regarding the composers. The opening number was the prelude to Die Meistersinger, and before this was played Mr. Stokowski spoke of the different themes used, and had the orchestra play the individual themes separately, and then the part in which all three appear at the same time, in a remarkable bit of counterpoint. Following this came the Brahms symphony No. 1 in C minor, before which Mr. Stokowski spoke of the great difference between these two "giants" in music, their divergent viewpoints, and the impossibility of either understanding the other. Both the Wagner number and the Brahms symphony were magnificently performed.

After the intermission, Sylvan Levin was the soloist in the Shostakovich piano concerto. This work seems more of an orchestral than a solo type. In many places the orchestral part far outshadows the solo part. Mr. Levin did fine solo playing in a work which is beset with many difficulties. His sense of rhythm is so good that the changing rhythms in the concerto were admirably brought out. There are many technical pitfalls too, but Mr. Levin surmounted them all with ease. Mr. Stokowski and the orchestra provided a magnificent accompaniment.

The next thing on the program was marked "All Sing", and the audience sang La Marseillaise, Schubert's Serenade, and Columbia the Gem of the Ocean. Informality reigned at this point in the concert, and after one or two tries, Mr. Stokowski succeeded in getting the adults to sing almost as well as the "Youth" did. Records were made of this singing, the records to be sold later for the benefit of the Pension Fund, and as Stokowski pointed out, to be handed down to grandchildren in proof of the time when "I sang with the Philadelphia Orchestra".

John A. Fischer played Saltarello for solo piccolo and orchestra, composed by one of the members of the orchestra, Joseph La Monaca. It was finely done, and aroused much enthusiasm. Both soloist and composer were compelled to rise in acknowledgment of the applause.

The final programmed number was Les Preludes by Liszt, beautifully presented. Mr. Stokowski was recalled so many times that he finally played the Air for the G string of Bach, and the recalls continued after that, until he told the audience, "You are as bad as your children, you never want to go home". He then read a letter from the orchestra, which had been handed to him in the middle of the concert, thanking him for giving his services for this concert. As the audience still lingered, he asked if they would like to hear more music, and just as all dropped into seats, he said, "That's good, for we are going to give another concert for the Pension Fund."

TIBBETT IN RECITAL

The All Star Concert Series for this season was inaugurated on October 31, with a recital by Lawrence Tibbett. The house was sold out, and several hundred seated on the stage. They greeted the popular baritone uproariously upon his appearance and after each number.

The opening numbers were Oh, Whither Art Roaming, from Il Pome D'Ora by Marcantonio Cesti and I am a Roamer Bold, from Son and Stranger by Mendelssohn. These were given in the strictly classic style, with great beauty of tone. The next group was one of the most artistic of the entire program, consisting of Schubert's By the Sea, Hugo Wolf's While Tramping, Rachmaninoff's In the Silent Night and the dramatic Death, the Commander by Moussorgsky. All were superbly done, and so roundly applauded that Mr. Tibbett sang Brahms Sappische Ode. Gerard's Monologue Nemico dalla Patria from Andrea Chenier completed the first part of the program, but in response to many recalls, the Largo al Factotum from the Barber of Seville was given as an encore, much to the delight of the audience. After the intermission, came six English songs, The Dream (Horsman), The Bagpipe Man (McKinney) in which an amusing effect of the bagpipe was produced by Mr. Tibbett at the end, In Summertime in Bredon (Peel), The Through Freight (Brown), The Water Mill (Vaughan Williams) and The Fiddler of Dooney (Sidney Homer). Each of these was also given with that mastery of style, diction, phrasing and tone, for which Mr. Tibbett is so well known. Four encores were given after the first group—I Got Plenty ob Nothin' from Gershwin's Porgy and Bess, Left by Gustman, Old Mother Hubbard by Hutchinson (a side-splitting caricature of the Handel style) and Deems Taylor's The Moon is Shining on the Sea. After the final group came De Glory Road, Shortenin' Bread (both by request) and as a wind up, Drink to Me Only With Thine Eyes. M. M. C.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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YEHUDI MENUHIN

NINO MARTINI

DALIES FRANTZ

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(Photo by Ben Pinchot.)

FLORENCE EASTON, soprano of the Metropolitan Opera, will give her first recital of the New York season in the grand ballroom of the Plaza Hotel, November 12, before the members and guests of the Musicians Club of New York. Frank La Forge is president of this organization.

Friends of Ancient Instruments to Play at N. Y. University

The Friends of Ancient Instruments, an organization founded and directed by Youry Bilstin, is known by followers of a distinctive class of music in the New York area. On November 16 they will give a recital in connection with the fall chamber music series of New York University at the School of Education Auditorium. On this occasion they are to present Loeillet's sonata a quatre (viole d'amour, viole de gambe, harp), Milamdre's suite (viole d'amour, harp), Marcello's trio (viole d'amour, viole de Gambe, basse de viole), Tartini's sonata (all the instruments and a suite by Caix d'Hervellois (viole de gambe, harp). The personnel of the ensemble consists of Julius Schulman (pardessus de viole), Edward Neikrug (viole d'amour), Youry Bilstin (viole de gambe) and Imelda B. George (harp).

Szigeti Returns for American Tour

Joseph Szigeti arrived, October 31, on the SS. Manhattan for his tenth tour of this country. The Hungarian violinist was first heard over the air November 3 on the Ford Hour. On November 8 and 9 he is soloist with the Boston Symphony Orchestra. Other November engagements include recitals in Poughkeepsie, N. Y., and Wolfville, N. S. Early in December Szigeti plays in Baltimore and he gives his only New York recital of the season at Carnegie Hall. Other cities which will hear him include Stamford, Lansing, Louisville, San Angelo, El Paso, Santa Barbara, Phoenix, Pasadena, Los Angeles, Kansas City and Macon.

Don Cossack Chorus Hailed in Detroit

Lawrence Tibbett Wins Ovations in Recital—Edwin Hughes Opens Master Classes

DETROIT, MICH.—The 5,000 seats of the magnificent Masonic Temple auditorium plus the extra chairs placed on the stage were filled by eager Detroiters on October 18 to listen to the Don Cossack Russian Male Chorus. The glamor of their native costumes and their minute, dynamic leader Serge Jaroff combined with one of the most brilliant programs they ever sang here put the crowd in a jovial mood and the response was an ovation. Their amassed tone is as voluminous and as absolute in pitch as one organ and their shading of tone and precision of attack put them in the top ranks of artistry. The program was divided into church, folk and soldier songs and as usual was sung in Russian. Those invested with solo parts in the tenor and baritone sections revealed voices that would do credit to any opera company.

TIBBETT SCORES

Lawrence Tibbett in his best American manner sang his way again into the hearts of the large concert audience at Orchestra Hall on October 25. It proved to be a demanding audience which was insatiable. No matter how far Mr. Tibbett ventures from the staid prototype program, he always manages to include some operatic gem, Lieder and art-songs, thus convincing the die-hards that his art remains untarnished. His program, with the exception of the Pagliacci Prologue, the Tannhäuser Evening Star and the Audrea Chenier Monologue, was sung in English. One of the good reasons why Tibbett is so well liked is that the average man understands what he is singing. I Got Plenty of Nuttin', from Gershwin's Porgy and Bess, was heartily received. The imitations in The Bagpipe Man proved again Tibbett's versatility. At the beginning of the concert Mendelssohn's I Am a Roamer Bold was delightfully new to these ears, and the program would not have been complete without Glory Road and Short'nin Bread.

The first session of the Master Classes of Edwin Hughes, New York pianist, given at the Ganapol School of Musical Art, Inc., was an outstanding success, attracting seventeen pianists and covering compositions from the classical Bach and Hummel to Brahms and Dohnanyi.

CIVIC OPERA PLANS

Detroit Civic Opera plans are highly interesting this season. They consist of a performance of Borodin's Prince Igor, familiar to American audience chiefly through its Polovtsian Dances. Wagner's Tannhäuser will follow. Rocca's Dybuk will have its American premiere in English in Detroit.

The Detroit Civic Opera, assisted by the Detroit Symphony Orchestra, this year for the first time, will visit New York, Chicago, Philadelphia, Washington, Pittsburgh and Cleveland. R. C. B.

Verdi's I Vespri Siciliani to Be Sung in Brooklyn

Verdi's five-act opera, I Vespri Siciliani, is to have two presentations, November 16 and 17, at the Academy of Music, Brooklyn, N. Y. The productions are sponsored and financed by Louis De Giacomo, prominent realtor, and a committee of business and professional men of that city who have taken over the Academy of Music for the events and will produce the opera independently of any group, operatic or otherwise. A brilliant staging of the opera is promised, with an eminent cast, a chorus of sixty voices and an orchestra of forty players from the Metropolitan forces. Eugene Plotnikoff is to conduct, and Nino Ruisi, basso, will be in the cast and also serve as artistic director. Mr. De Giacomo and his associates have taken an option on further time at the Academy of Music and plan to present other operas at a later date.

Koussevitzky Takes First Citizenship Papers

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has taken out his first citizenship papers. His wife and his secretary, Olga Naumoff, are also to become American citizens. It will be five years before the three receive final papers.

Minneapolis Orchestra Begins Series With Flagstad as Appreciated Soloist

Melchior Presented by Thursday Musical Club in Opening Event of Season—Outstanding Concerts and Operatic Presentations Scheduled for Winter—State Teachers Hold Convention

MINNEAPOLIS, MINN.—The first concert of the Minneapolis Symphony Orchestra was given in Northrop Auditorium October 26. The regular concert night is Friday, but because of Homecoming at the University of Minnesota, Saturday was chosen to give hundreds of visitors an opportunity to hear the orchestra with Kirsten Flagstad as guest soloist. The auditorium seating almost five thousand was filled. Eugene Ormandy was welcomed royally, as were the men of the orchestra. There are several new members; two important additions are Frank Miller, principal of the cello section, and Wililam Santucci as first bassoon.

The program began with a rather carefully planned reading of the overture to Der Freischütz by Weber. The next orchestral number was Spanish Rhapsody by Ravel. These impressions were set forth with considerable realism, the Ravel subtlety too clearly defined, although the four movements were colorful and seductive. The chief offering was Beethoven's symphony No. 5, in which Mr. Ormandy was both logical and temperate, his inspiration seeming to be drawn from the music alone and not from any program suggestion. This work under Mr. Ormandy's direction is gaining in mellow maturity; it is being more evenly thought through and not so dependent upon emotional feeling. Mr. Ormandy and the orchestra could not have asked for more sincere appreciation of their combined efforts than the audience displayed.

Kirsten Flagstad was heard in four airs from opera: Leise, leise from Der Freischütz; Dich theure Halle from Tannhäuser; Elsa's Dream from Lohengrin; and Brünnhilde's battle-cry from Die Walküre. This exponent of flawless singing, without a gesture, without an appeal other than the finished quality of her performance, was given a persistent ovation. Three more airs were added before she was reluctantly permitted to leave.

The Symphony Series contains an interesting list of soloists: Nino Martini, Serge Rachmaninoff, Edith Mason, Gregor Piatigorsky, Nelson Eddy, Jascha Heifetz and Mischa Levitzki.

MELCHIOR IN RECITAL

The honor of opening the concert season of Minneapolis and St. Paul goes to the Thursday Musical Club of the former city. Lauritz Melchior, tenor of the Metropolitan Opera, was presented in recital on October 24 at the Alvin Theatre before a capacity audience. He was received with an ovation which was due recognition for his supreme artistry.

The University Artists Course of concerts, given also at Northrop Auditorium on the University of Minnesota campus, announces the coming of Lawrence Tibbett, Nathan Milstein, Ruth Slenczynski, Joos Ballet, Enid Szantho and Alexander Brailowsky.

Under the local management of the Junior Association of Commerce, the San Carlo Opera Company will play the week of November 11 at the Lyceum Theatre in Minneapolis. Lohengrin, Aïda, Butterfly, Cavalleria Rusticana, Pagliacci, Trovatore, Faust, Traviata, and Tannhäuser are the scheduled operas.

STATE TEACHERS ASSEMBLE

The Minnesota Music Teachers have completed their thirty-fourth annual convention at the Hotel Lowry in St. Paul. Musicians and speakers were Elsie Wolf-Campbell (pianist), Helen Grotte (pianist), Donald Ferguson (conductor), Rupert Sircom (organist), Lota Mundy (violinist), Albert Shawe, Geraldine Gerhard, Adeline Milch, T. P. Giddings, Mathilda Heck, Victoria Bouchier (soprano), Beatrice Gerde (contralto), George Krieger (tenor), Peter Tkach (baritone), Marion Hutcheson (pianist), Ramona Gerhard (pianist), Mrs. Stuart Dunlop (soprano), Joseph Johnson (baritone), Gertrude Armstrong Nedermann (soprano), Mrs. Winifred Bolle (pianist), the Bach Society of the University of Minnesota, and the Carlton College Symphonic Band.

CIVIC OPERA PLANS

The St. Paul Civic Opera Association announces four operas for the season: Hansel and Gretel and Cavalleria Rusticana for four performances at the Metropolitan Theatre, November 4, 6, 7, 9, and later in the season, Smetana's The Bartered Bride, and The Bat, by Strauss. E. G. K.

Edwin McArthur Touring as Accompanist to Flagstad

Edwin McArthur, pianist and coach, opened his season with an appearance at the piano for Kirsten Flagstad, October 4, at the Worcester Festival. October 9, he accompanied Maria Silveira in her New York recital at Town Hall.

Mr. McArthur is now on a tour of fifty concerts with Mme. Flagstad, the first American concert tour of the soprano, with engagements in the leading musical centers of the country. He also was Mme. Flagstad's accompanist at the General Motors broadcast of October 6. Mr. McArthur is to fulfill New York recital engagements with Mme. Flagstad, December 11 at Carnegie Hall and December 21 at Town Hall; with Benjamin de Loache, Naumburg prize-winner, in debut at Town Hall, January 20; Ezio Pinza, Town Hall, January 26. Doris Doe, Town Hall, February 6; Arthur Fear, Town Hall, March 8.

Also during January, February and March, Mr. McArthur is to supply the piano background for concerts with Kathryn Meisle, his fifth consecutive season with this American singer. Throughout the season he will accompany Frederick Jagel, another association of five years. Other concerts for

EDWIN McARTHUR

Mr. McArthur are with Morelli, Baromeo and others.

Active as a director of music at Broadway Tabernacle, New York, Mr. McArthur has formed a choral choir of forty voices in addition to the solo quartet. His assistant is Harrison Potter, and the two plan a performance of Mendelssohn's Elijah on March 29.

The past summer, Mr. McArthur was accompanist at two concerts at Chase Barn in Whitefield, N. H., with Merle Alcock and Doris Doe, and for Miss Doe's concert at Bar Harbor, Me. He was official accompanist for the New York Evening Journal Musical Festival at the Polo Grounds, New York, July 30. September 6, he appeared in a concert at White Sulphur Springs. All summer he was active in his New York studio coaching radio artists and Metropolitan singers, and preparing programs for the season 1935-36 with Carlo Morelli, Chase Baromeo, Joseph Bentonelli, Consuelo deLamar, Willy Morris and Norman Cordon.

Winslow Cheney Presenting Students in Recitals

Winslow Cheney, organist, is presenting three pupils in solo recitals at the Church of the Neighbor, Brooklyn Heights, N. Y., on November 10, 17 and 24. The first of these programs will be given by Janet Kirner, an artist who has already been heard before the Long Island chapter of the American Guild of Organists. Her program includes Piece Heroique of César Franck, Sketch No. 4 of Schumann, Träume (Wagner), toccata and fugue in D minor of Bach, In Summer by C. A. Stebbins, Within a Chinese Garden by R. S. Stoughton, Humoresque from Organo Primitivo (Pietro Yon), the Benediction Nuptiale of Saint-Saëns, and Carillon Sortie by Henri Mulet.

Tibbett Makes Address Before Metropolitan Opera Guild

The Metropolitan Opera Guild luncheon at the Hotel Pierre, New York, October 30, was attended by more than 400 members of the guild and their guests. Mrs. August Belmont, chairman of the guild, announced an enrollment of 1,017 members thus far. A second luncheon wil be held on November 22 for a further report.

The principal speaker was Lawrence Tibbett, who paid tribute to grand opera as the "most exciting branch of the theatre," and the "ideal of perfection itself." Opera, he asserted, is here to stay, but he deplored the scarcity of opera houses in the United States. The radio, he said, is a marvelous means of disseminating music, and has expanded audiences enormously and also has raised the general taste of the public, but in his opinion the radio is no place to train great singers. Flesh and blood audiences are needed. The Metropolitan he termed the supreme lyric goal of the American singer. "Go out into the by-ways," he urged his hearers, "and tell people that opera is entertainment in the theatre—not something to go to for their souls' salvation. Opera is entertainment in Italy or Germany. It should be great entertainment here."

Pittsburgh Groups Active Musically

Tuesday Musical and Musicians' Club Begin Seasons—Schorr Gives Recital for Art Society—String Symphonic Ensemble in Concert

PITTSBURGH, PA.—Marking the beginning of its season, the Tuesday Musical Club held its President's Day in honor of Mrs. Philip Crittenden, the new standard bearer of the organization. Daniel Healy, tenor, featured the musical part of the program with Selma Brandt Mussler at the piano. Mr. Healy is the newly appointed dean of Duquesne University music department. His offerings, comprising songs of Donaudy, Brahms, a Wagner excerpt and a group of songs in English, elicited hearty approbation.

The Musicians' Club held the first meeting of autumn. Following the business session, entertainment was provided by Harvy B. Gaul who spoke on the Music of the Pueblo Indians, illustrated by his own moving pictures, instruments, drums and other accessories which he brought back with him from his recent western trip.

Friedrich Schorr, Metropolitan baritone, with Fritz Kitzinger at the piano, gave the opening recital of the Art Society's sixty-second season. Lieder of Schubert, Schumann, Hugo Wolf and Richard Strauss; songs of Quilter, Homer, R. Coningsby Clark and Edward Morris, and arias of Wagner and Verdi formed an interesting list.

The first concert of the Pittsburgh String Symphonic Ensemble Society's sixth season proved an emphatic success. Led by its conductor-founder, Oscar Del Bianco, the thirty-one players delighted a large audience with an interesting program.

Blossom Time, the Schubert-Romberg operetta, played to packed houses at the Nixon Theatre. George Trabert and John Charles Gilbert (as Schubert) gave striking delineations of their roles. Mr. Trabert, a Pittsburgher, has appeared here in recital, opera and as soloist with the Pittsburgh Symphony Society. R. L.

The greatest service I can give to music loving Americans is to promote American Music and worthy young American Artists.

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Chicago Events Show Marked Gain in Patronage of Music

Large Audiences Attend Performances by La Argentina, Don Cossack Chorus and San Carlo Opera—Resident Orchestra Honors Paderewski's Seventy-Fifth Anniversary—Czerwonky Gives Recital

(*Continued from page* 5)

Cossack Russian Male Chorus appearances at the same theatre on Sunday afternoon and evening, October 27; the sold-out houses at all of the seven performances of the San Carlo Opera at the Auditorium; the increased patronage of the symphony concerts and the filled Civic Opera House at Mefistofele, the opening production of the Chicago City Grand Opera company on November 2.

The size of an audience should not be featured in a review, yet when we heard that during the three-week stay of the San Carlo Opera company 80,000 opera-goers had paid over $75,000 to witness the excellent performances given by the Gallo forces at the Auditorium, we were sufficiently impressed by the magnitude of both attendance and receipts to make a passing comment on the intrinsic value of music in our community. If the San Carlo company broke its records with regard to both attendance and receipts, La Argentina and the Don Cossacks also surpassed any of their previous marks. Let us hope that the City Opera company will continue to see the Civic Opera House nightly jammed to its rafters. The City Grand Opera company is Chicago's own opera; it should be patronized not only for that reason but because of the excellent program which has been so diligently and carefully prepared by General Director Paul Longone.

If the opera season should be a huge success this year, the same is expected for the Chicago Symphony's concerts at Orchestra Hall. Recently we published in these columns the plans of the Orchestral Association for the 1935-36 season. The list of soloists alone should assure enormous attendance at Orchestra Hall, but there is much more in store for concert-goers. The orchestra has returned in great form from its summer vacation, as already proved; Stock has uncovered several novelties which will be produced in due course and many symphonies not heard for several years have been promised, all of which should make for a record-breaking year.

Henry E. Voegeli, Bertha Ott, Grace Denton and Harry Zelzer, leading impresarii in our community, are most sanguine as to the outlook for the present season. Each will bring to Chicago the best talent available and each reports the largest advance sale since 1929.

La Argentina Hailed

"Spain's Greatest Dancer," as La Argentina is advertised, lived up to that exalted reputation in her lone recital at the Civic Opera House on October 26. Though technically not at her best, she gave no indication that she was dancing under difficulty and delighted her public with her transcendant art. Luis Galve was efficient both as piano soloist and accompanist.

Don Cossack Chorus Appears

The Don Cossack Russian Male Chorus, Serge Jaroff conducting, displayed anew the many virtues of their singing in two programs at the Civic Opera House. The popularity of this group grows perennially and annually they give their followers reason to rejoice.

San Carlo Opera's Last Week

We bid *au revoir* until April to Fortune Gallo and his San Carlo Opera company, which has functioned for the past three weeks at the Auditorium. On October 26 a matinee performance of Martha brought Lucille Meusel as Lady Harriet. This young American singer, a graduate of the Lawrence Conservatory of Appleton, Wis., and of the Chicago Musical College, has accomplished much since her return after a three-year stay in France and Belgium where she sang in several leading opera houses. When she returned here in 1933 she was engaged by the Chicago Grand Opera company and we recall her debut in Le Coq d'Or. The astute Gallo then secured her for his San Carlo company, with which organization she has been heard throughout the country. Miss Meusel may be counted among those who have arrived. She was the outstanding figure in Martha and dominated the performance from beginning to end. In the evening Aïda was repeated with Bianca Saroya the shining light. Carmen was presented again on October 27 by the same cast heard previously, including Ina Bourskaya, Josepha Chekova and Aroldo Lindi in the leads.

The Jewels of the Madonna, not heard here in many seasons, has been added to the company's regular repertoire and was brought to hearing on October 28. Though Dimitri Onofrei as Gennaro ran away with the show, he was ably seconded by Bianca Saroya as Maliella. A repetition of Samson and Delilah was unique in that two tenors shared the caresses of Delilah (Cyrena Van Gordon). Lindi appeared in the first act as the strong man of biblical times. In the following episodes the role was taken by Pasquale Ferrara who saved the performance as Lindi's indisposition prevented his hair being shorn by the seductive courtesan who vamped poor Ferrara.

La Tosca had an excellent performance on October 30. Beautiful Goeta Ljungberg appeared for the first time here in the title role. Her Floria Tosca is divergent from any seen or heard on our lyric stage. Slim, vivacious, captivating, she won the eye in her untraditional hat and gowns. A clever actress, she added here and there some personal touches to a role that has been portrayed by the greatest tragediennes of the so-called legitimate stage. Vocally too, her Tosca is different from others. Not that she changed the music, but her interpretation of its contents had a certain originality. She was well supported by Dimitri Onofrei, who counts Cavaradossi as one of his best roles, and Valle who was heard to best advantage as Scarpia.

Aïda was repeated on October 31 and Faust had another hearing with Mary Mc-Cormic, Onofrei and Kravitt in the leads. Butterfly on the afternoon of November 2, Carmen in the evening and Il Trovatore on November 3 wrote *finis* on the present season, the most memorable of the company's many visits here.

Chicago Symphony Honors Paderewski

Dr. Stock and the Chicago Symphony Orchestra paid tribute to a great figure in the world of music and politics, Ignace Jan Paderewski, former prime minister of Poland, and pianist who celebrates his seventy-fifth birthday on November 6, by programming two of his compositions on the third program of the season, October 31 and November 1. Ernest Schelling, Paderewski's only pupil, was chosen as soloist, and played his mentor's Polish Fantasie. Mr. Schelling, who has made eight previous appearances with the orchestra, found in the Paderewski number a brilliant vehicle to display his scintillating tone, impeccable technic and masterly interpretation. The audience was so enthusiastic toward the American pianist as to disregard the no-encore rule. Two extras, the second movement of Paderewski's second piano concerto and the *scherzo* from Schelling's own Fantastic Suite—were added before the public would leave the hall.

The purely symphonic numbers included Paderewski's B minor symphony, Wagner's Polonia Overture and Beethoven's fifth symphony. To be candid, the Paderewski symphony, which "seeks to celebrate Poland's great heroic past", though beautifully played by the orchestra, did not make any better impression than when first heard more than a quarter of a century ago. The highlight of the concert beside Schelling's remarkable playing was the uncommonly fine reading Dr. Stock gave the Beethoven fifth. We have heard that immortal composition performed many times by the Chicago Symphony under Stock, but searching far back in memory we have no recollection of such grandiose performances as at these concerts. The personnel of the orchestra is practically the same as last season, yet there is at least a ten per cent improvement and if we take as criterion the playing of the symphony under review, the orchestra is now one hundred per cent proficient. The concert began with Wagner's Polonia Overture which was programmed probably for the sole reason of its title, as Paderewski is a son of Poland and the overture was conceived by Wagner a year after the Polish rebellion of 1831, when the composer was only nineteen years of age.

Richard Czerwonky's Recital at De Paul

The Little Theatre of De Paul University School of Music was filled to suffocation for the violin recital of Richard Czerwonky on October 23. The violinist gave liberally of his rich art, to which his audience responded with a wholehearted welcome for this artist who has this year joined the faculty of De Paul School of Music. The Vitali Chaconne and Lalo's Symphony espagnole seemed to glow under Czerwonky's vibrant playing. Two new compositions from the violinist's fertile pen—Two Fragments and Mirage—and his popular Carnival of Life met with instant approval. The novelties are written in versatile style, are fascinating as to rhythm and melody and they should be popular with both violinists and audiences. Sarasate's arrangement of the Chopin E flat nocturne, D'Ambrosio's Burlesque, Radie Britain's Prison and Hubay's Hejre Kati were so well played that the listeners asked for repetitions and encores throughout the group. Prison, by the Chicago composer, Radie Britain, proved an unusual number with its haunting rhythm and originality of theme and substance. This recital won a host of new admirers for Mr. Czerwonky who showed himself to be a virtuoso in the best sense of the word.

Society of American Musicians

The largest gathering for some time filled the rooms of the Cordon Club for this season's first meeting of the Society of American Musicians. Among the various topics discussed by the new president, Rudolph Reuter, at the business session was that the membership of smaller clubs throughout the city and its suburbs be convinced of the desirability of paying a fee, however small, to every artist who plays or sings for them. A question occupying the directors has been the abuse of scholarship privileges and gradual tightening of rules governing the granting of scholarships which are often enjoyed by those well able to pay the full tuition fee. The question of the student who leaves behind him unpaid debts to schools and private teachers to go to study with another school and the means of alleviating the situation came up for consideration.

After the business session, a concert of unusual music given by thirteen members of the organization aroused much applause and merriment. Howard Wells, chairman of contests, outlined plans for this season's competitions in the various branches, which start soon after the New Year. The second meeting, on November 12, will present Vera Gilette, pianist, and another artist to be announced. Miss Gilette was the first winner in the piano division of the Bertha Ott contests five years ago.

Heniot Levy Club

The opening meeting of the Heniot Levy Club, at Kimball Hall, October 20, was marked by an interesting program presented by Hyungshyn Song, Edith Trewitt, Kathryn Knopp, Blenda Sterner, Beatrice Eppstein, Miss Krenhold, Lucille Hunt and Marguerite Ullman.

Activities of Omega Chapter, S.A.I.

Interesting events mark the rushing parties of Omega chapter of Sigma Alpha Iota this season at Chicago-Bush Conservatory. On October 20, a program was given at the Allerton Hotel rooms by Elsie Alexander, English pianist, one of Omega's past presidents. On October 26, the rushees were entertained by Peggy Wood, second vice president of the chapter at her home. A round-the-world cruise was taken by chapter members, rushees and patronesses on October 29 at the Allerton, when stops at various world capitals were enlivened by music. "In Spain" the guests heard Spanish songs in costume by Leola Aikman. "In France" Leota Holton sang charming old French songs. "In Germany" Florence Boydston did a humorous skit, while "In Bohemia" Mme. Ella Spravka, in costume, played Bohemian music and Omega's chorus did two old Bohemian folk-songs. When the party arrived "In China", Elvira Brown, Omega's vital president, read some old Chinese poetry, while "In Japan" Edna Thompson, Omega's promising young radio artist, sang One Fine Day from Madame Butterfly. When "In Honolulu" the party was greeted with leis and ukeleles and as they "sailed for home", the strains of Aloha floated out over the water. On November 3, members of Omega joined in entertaining the rushees at the Edgewater Beach Hotel.

FRANK FOREST
made his debut with the Chicago City Opera as Faust in Mefistofele on the opening night of the season. (Tunbridge photo.)

Melchior Returns from Hunting Trip in Canada with Richard Crooks

Many opera-goers do not realize that when Lauritz Melchior strides out upon the stage in the guise of Siegfried and displays his captured bear, he is reliving an experience. The Danish tenor, who is an inveterate huntsman, recently returned from an expedition into the Canadian wilds with his friend Richard Crooks. On this trip, Mr. Melchior made a record bag of a 600-pound black bear. Although he frequently brings down bear on his Chossewitz estate on the Continent and in South America, Mr. Melchior admits that the Canadian bear-hunt is unsurpassed in his experience.

"I was three nights waiting for a shot at that big fellow," said the tenor. "I had spied bear tracks near an apple orchard, and there I took up my vigil. Twice my waiting was for nothing. The third night I came back. The full moon was low on the horizon and the owls hooted from the woods. Suddenly I heard a, sound—the bear shuffling up to nose among the apples on the ground. The immense animal moved slowly, then began to plod off into the woods."

Realizing that it was a matter of "now or never," Mr. Melchoir took aim and fired two shots. The bear stopped short, shook himself, and then made for the woods at a terrific speed, impossible to overtake. Before daybreak Mr. Melchior and several aides set out to capture the bear, and after three hours of searching discovered it lying in the underbrush two feet from the trail. The bear had been shot squarely through the shoulder, which, Mr. Melchior says, is the proper target when shooting bear.

"The animal was so large that five men could barely haul it out. Finally we had to send for a team and wagon."

The meat is now being prepared for a bear-roast, made according to the singer's special recipe. The skin will be shipped to his hunting lodge on the Continent and will adorn the floor before the fireplace.

Mr. Melchior is now in San Francisco, where he sings in the entire Ring cycle with the San Francisco Opera. He will appear as soloist with several symphony orchestras throughout the country before returning in December for his season with the Metropolitan Opera. K. T.

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Schipa's Vocalism Sets High Standard In Program before Los Angeles Throng

Student Prince Sung in Operetta Series—Double Bill Concludes Grand Opera Festival—Pro-Musica Premiers Achron Sonata

LOS ANGELES.—On October 29 at the Philharmonic Auditorium here that amazing tenor, Tito Schipa, gave what was considered by all those present—judging from the applause and the number of encores—an almost sensational concert. His golden and mellow voice, apparently, has been aided by the operation of some months back on his throat. At least a full tone has been added to his upper register, a tone which he brings forth with exquisite beauty and clarity. As is the case with few other tenors, Schipa seems to be utterly at ease when singing in the higher tenor scale. His voice exhibits a remarkable flexibility and roundness of tonal quality. In addition, the lower registers were sung with a fullness and breadth of intense expressiveness. He opened his recital (given before a house with but a handful of empty seats) with Handel's Ombra mai fu, a song which he interpreted with consummate artistry. It was followed with Spirate pur, spirate of Donaudy, which was equally successful. A Schubert song came next, and the first group was ended with the Cesti-Schipa La Farfalletta. It is, perhaps, only just to this great artist to say that his style is not completely that of German Lieder, and that he is undoubtedly the greatest singer of Neapolitan songs in the world today. This last song, a work of his own, he presented as no other could possibly have done. His voice contained every quality of dramatic import combined with touching lyricism that is required for such a composition. Technically, he seemed to be at a point of perfection, dropping sharply from *forte* to *pianissimo*, or back again, with absolute ease and control.

Schipa's assisting artist was Renato Bellini, the composer of Ninna Nanna a Liana, dedicated to Schipa's daughter Liana, and a man of talent in his own right. He played several piano compositions, including one of his own, all of which were received by the audience with enthusiasm.

At the conclusion of the programmed numbers, the listeners present drew forth from Schipa with their prolonged applause at least a half a dozen more encores. This recital was the first presented this year as the Golden Jubilee season of L. E. Behymer. who has presented musical events of outstanding importance in this city for exactly fifty years. It was a heartening response that Behymer received. and the season was most suitably sent on its way. The second recital in the series being offered this season at the Philharmonic will be that of Nelson Eddy, baritone, on November 19.

OPERETTA SEASON CONTINUED

At the Shrine Civic Auditorium on October 28, there was presented the third operetta of the twelve week series of operettas and musical comedies being presented there by J. J. Shubert. It was the Sigmund Romberg musical success, The Student Prince, starring Nanette Guilford of Metropolitan Opera company fame, and Robert Shafer, a youth discovered singing in vaudeville here at a downtown theatre by Shubert. The original music for this production, as has been the case of the two previous shows, Bitter Sweet and Rose Marie, has been rescored by Maurice Rubens, general musical director for Shubert in this company.

OPERA SEASON ENDS SUCCESSFULLY

On October 26. at the Philharmonic Auditorium, the conclusion of the Los Angeles Grand Opera Festival occurred with a series which received the enthusiastic response above any effort in this field in local operatic history. The final performance of the company, which presented Cavalleria Rusticana and Pagliacci on the same program, was given before a completely sold out house, an event which more than likely established the festival as a permanent institution here. In Cavalleria Rusticana were heard the voices of Florence Rubens as Santuzza, Maria Marova as Lola, Lottie Hageman as Mama Lucia, Tandy McKenzie, as Turiddu, and Sydney Henderson as Alfio. Each one was excellent in his role, but special mention should be made of the superb voices of Florence Rubens and Tandy McKenzie. A repeat performance of Carmen, with Maria Louisa Escobar and Lodovico Tomarchio once more as Carmen and Don Jose, was given on October 23. This was followed on October 25 with Barber of Seville, with Vincente Ceccarelli as Count Alaviva; Lodovico Tomarchio as Bartholo; Lucille Millikin as Rosina; Alfonzo Pedroza as Basilio; and Claudio Frigerio as Figaro. Frigerio presented an outstanding voice. Rigoletto was offered at the matinee on October 26, with Julian Mario, Claudio Frigerio, Armanda Chirot, Alfanzo Pedroza, Maria Marova, Sydney Henderson, Albert M. Cranston. Lottie Hageman, Vincenzo Cimarrusti, Maudeline Smith, William Goss and Eva Samet. This, like the others. was highly successful.

PRO-MUSICA PROGRAM

In the Biltmore Hotel Music Room on October 28. Pro-Muscia offered an All-American program of music of which the feature was Joseph Achron's violin-piano sonata for a first American hearing. Mr. Achron played the violin and Lillian Steuber appeared at the piano in this difficult sonata. Both played superbly. Other composers represented were Robert Russell Bennett with his trio for flutes, and William Grant Still who reduced his symphonic poem, Kaintuck', to an arrangement for two pianos.

R. M.

RAMBLING AROUND

John A. Patton, baritone, has been teaching in Hollywood for the past seven years. He was the first teacher of Josephine Antoine. Other singers who have studied with him are Claudia Dell, Gavin Gordon, Walter Pidgeon, Mona Poulee, now with NBC at San Francisco, and Buddy Gately, who sings on the Columbia network. Mr. Patton was formerly a member of the faculty of the University of California at Berkeley, also of Colorado College of Education at Greeley, Colo., and now is a vocal teacher in the music department of Occidental College of Los Angeles. He also teaches privately.

* * *

Joseph Achron, whose violin sonata was presented this week by the Los Angeles Chapter of Pro-Musica, was commissioned by the League of Composers to write a work for string quartet. This will be done by the Pro Arte Quartet when they play in Los Angeles next March. The title of the work is Sinfonietta. Mr. Achron also recently completed a ballet for the screen entitled Spring Night, which was directed by Tatiana Tuttle and is to be released by Paramount studios. In addition to composing, Mr. Achron is teaching and doing orchestra work in many of the musical pictures.

* * *

Jesse D. Scheinman, formerly of the Chicago Civic Opera under the Insull regime, is now in Hollywood. After making an eastern trip he will return to California to remain for the winter.

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Frederick Vance Evans, formerly director of the music department of Lawrence College, Appleton, Wis., is now director of music at Whittier College, Whittier, Calif. Mr. Evans is devoting most of his time to the development of this music department. Beginning in 1936, he is planning to have a summer master school. Mr. Evans is the director of the choir of eighty voices in the First Methodist Church of Pasadena. This choir takes the name of The Laudisti Singers for concerts. Mr. Evans also directs an *a cappella* choir at Whittier.

* * *

Mrs. Frank King Clark, remembered as the wife of the late Frank King Clark, one of the eminent singers and teachers of his day, teaches a class of vocal students at her home in Hollywood.

* * *

Irene Robertson played an organ recital at the First Methodist Church of Los Angeles on October 22. The program comprised numbers of Bach, Handel, Franck and new works by Sowerby, Rogers, Vierne and Alexander Russell.

* * *

Homer Samuels and Mme. Galli-Curci are building a new home at Westwood, a suburb of Los Angeles. They plan to make this their permanent home between concerts in the United States and their travels to all parts of the world. Mme. Galli-Curci is recovering strength daily from her recent throat operation and it is anticipated that she will be singing again better than ever by early spring.

* * *

Arthur W. Poister is head of the organ department and teacher of composition at the University of Redlands, Redlands, Calif. He plays an organ recital each Sunday there. Mr. Poister teaches organ in Los Angeles on alternate weeks and now is contracted for eight recitals in the Middle West between December 1 and 18. These are under the direction of Bernard R. Laberge, of New York.

* * *

James K. Guthrie of San Bernardino, Calif., founded the San Bernardino Philharmonic Orchestra in 1929 and for the past three years has been its conductor. This orchestra is made up of ninety musicians with Roland Leach of Redlands University as concertmaster. Mr. Guthrie started his musical career as a flute soloist. He also directs The Meistersingers, a chorus of 120, which is to give Elijah and the Brahms German Requiem this season in San Bernardino. In addition, Mr. Guthrie devotes much of his time to the destiny of the Riverside Community Opera Association, of which he is co-director with Barton Bachman of Redlands University. Marcella Craft, of operatic fame, is the artistic director of the Riverside project. Standard operas will be presented this season.

* * *

The Euterpe Opera Reading Club (Frances Eugene Payne, president) presented D'Albert's Tiefland at the Biltmore Theatre on October 29. Euterpe welcomed 192 new members at this meeting. These opera readings, with singers to illustrate the works, are given monthly.

The Zoellner School of Music is headed by Amandus Zoellner, who is also a member of the Zoellner String Quartet. This school is one of the oldest in Los Angeles, having been founded by the Zoellner Quartet. Amandus Zoellner heads the violin department and Signora Silvia Maracci, the vocal department. Arthur Carr gives classes in solfège, harmony and history of music while Kathryn Stokes, formerly of Chicago, offers dramatic art classes for both children and adults.

* * *

Olga Dane, contralto, sang the role of Azucena in Il Trovatore with the Los Angeles Grand Opera on October 19. She made her debut a year ago in this role. On November 4, Miss Dane appeared with the Hollywood Opera Reading Club in Il Trovatore in English under the direction of Leon Rains. The week of November 7 she gave a number of recitals and concerts in Oregon.

* * *

Lila Johnson Baird, formerly of Kansas City, is now teaching in South Pasadena where she lives and has her studio. Mrs. Baird has been active in the direction of a choral club in recent years and is a member of a number of important musical organizations.

* * *

Julius Salay of Los Angeles was formerly a tenor with the Henry Savage Opera Company, singing opera in the English language. He is now teaching, preparing advanced pupils and artists for oratorio, concert and opera.

* * *

Raymond Page, conductor of the orchestra for the Hollywood Hotel program over the Columbia chain from Hollywood, has full charge of all the music in this broadcast weekly. Louella Parsons of the Los Angeles Examiner is in general charge.

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" 12...Aeolian Hall, London
" 14...Herne Hill
" 16...Colchester
" 24...Leicester
" 26...Sherborne
" 27...Hyde Park Hotel, London
" 30...Cambridge (Afternoon and Evening)
Nov. 2...Leeds
" 4...Hilversum (Radio)
" 5...Haarlem (with The Hague Orchestra)
" 6...Rotterdam (with The Hague Orchestra)
" 7...The Hague (with The Hague Orchestra)
" 8...Amersfoort
" 12...Stockholm
" 13...Copenhagen
" 15...Stockholm
" 18...Copenhagen
" 21...Royal Philharmonic Society, London
" 25...Arnhem
" 26...The Hague
" 28...Nottingham
Dec. 1...Burnley
" 4...Lincoln
" 5...London (B.B.C.)
" 6...Belfast (Afternoon and Evening)
" 9...Southend
" 10...London
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NEW YORK CONCERTS

OCTOBER 29

Marshall Moss The Walter W. Naumburg Musical Foundation presented another prize-winner in New York debut at Town Hall on Monday afternoon. This was Marshall Moss, violinist, who made a favorable impression upon his audience by his technical skill and his lyric, well produced tone. He has a generous supply of temperamental warmth and imagination, qualities which color his interpretations and hold the unswerving interest of his hearers. Mr. Marshall played the Ciacona of Vitali-Charlier, Mozart's D major concerto, Brahms' sonata in G, op. 78, and a Liszt Hungarian rhapsody in the arrangement of Hubay. Shorter numbers were by Bloch, Bach-Kreisler and Ries.

Singing Boys of America A new native choral organization, the Singing Boys of America, including twenty-eight youngsters between the ages of seven and sixteen under the direction of Robert Lipperts, from Steubenville, Ohio, gave a first New York concert in Town Hall. The group operates on a coöperative basis, it is said, to provide a professional or business career for each of the boys, the proceeds of the concerts being divided and kept in a trust fund for this purpose.

The program, presented wholly in English, was divided into two parts, subtitled "The Singing Boys in the Cathedral," in which colorful vestments were worn by the group, and "The Singing Boys in Concert," when red, white and blue costumes with sashes were used. The numbers in the first section included a Passion chorale by Bach, arrangements by Gorokhoff of works by Gretchaninoff and Arkhangelsky, four Slovak Christmas Carols, arranged by Richard Kountz, and Vorris' setting of Into the Woods My Master Went. The second half included folk-songs and arrangements of Brahms, Schubert and Tschaikowsky songs, with a version of the Rigoletto quartet as a closing number.

The chorus has been excellently trained, and sang with true intonation, ingratiating quality of tone and spirited attack. The diction of the singers was also marked by clarity. The delightful purity of the youthful voices and the fervor with which the singing was done combined to make for a most pleasurable evening. The public response was suitably warm.

OCTOBER 29

Ezra Rachlin Ezra Rachlin is a pianist young in years, but prior to his recital in Town Hall on Tuesday night, he had already made his debut in New York five years ago (at the age of twelve), and subsequently played here with orchestra. His latest appearance represented a gratifying fulfillment of the promise of the two earlier ones. Mr. Rachlin's art was brilliantly displayed in its technical and expressive aspects before the Town Hall audience. His playing shows no hothouse maturity. His talent is too profound to have reached its full development while he is still in his teens, but he has arrived at a musicianship stable but not static, colorful and vital, with the impetuosity of youth finding its governance in the sense of style and content that belongs to the musical elect. Mr. Rachlin's taxing program took in the toccata in C of Bach-Busoni, Beethoven's sonata, op. 81a, Brahms' variations on a theme by Paganini, op. 35 (both volumes complete), Chopin numbers, the Chopin-Godowsky etude in E flat minor, op. 10, No. 6 (arranged for left hand alone), and Ravel and Liszt-Busoni items. His hearers were fully appreciative of the quality of the interpretations presented, and demanded numerous encores.

OCTOBER 30

New York Civic Orchestra Under engagement by WPA (Works Progress Administration) and sponsored by the Museum of Natural History, the New York Civic orchestra gave this afternoon concert in Museum Hall. The conductor was Henry Hadley; the piano soloist, Glenn Dillard Gunn, of Chicago.

Programmed with Orpheus and Eurydice, dramatic overture (after the Alfred Noyes poem) by Boardman—whose first name was not given in the program,—Louise Ayres Garnett's suite, Country Holiday; The Mystic Trumpeter, symphonic fantasy (based on Whitman's poem), by Frederick S. Converse; Emperer Concerto, E flat, by Beethoven.

The Boardman music is well scored, melodiously attractive and fancifully atmospheric. Country Holiday, in three movements, is frankly pleasing material, light in character. and orchestrated accordingly. The Converse composition, faded with the years, sounds prolix, old-fashioned, and has no profound message.

All those numbers were enthusiastically and affectionately interpreted by Mr. Hadley, who handled his orchestra in expert and highly effective manner, and in every instance made the most of its qualities—qualities unusually good in tone, dynamics, and execution.

The Gunn performance of the piano part of the Emperor Concerto introduced a musician and player of elevated talents who lived up fully to his fine reputation in Chicago, where he ranks as a leading soloist and musical educator. (He is also the critic of the Herald-Examiner there.)

Dr. Gunn, excellently prepared, exhibited pianism refined, polished, and brilliant. His tone is uncommonly full and fine. His command of color and pedalling impressed strongly. However, to connoisseurs, the chief attraction of the Gunn reading was its deep musicianship and exposition of classic style, without pedantic insistence. The form and continuity were blended with eloquent declamation and lyric expression to present a convincing organic whole. With the conductor, the soloist made this inherently symphonic work an entire joy to the hearers, who extended a hearty ovation to both artists.

Kreiner String Quartet On Wednesday evening a large audience gathered at Town Hall to hear the New York debut of the string quartet organized by Edward Kreiner. The ensemble, composed of Sylvan Shulman (first violin), Joseph Reilich (second violin), Edward Kreiner (viola), and Alan Shulman (cello), selected for their first offering Beethoven's quartet, op. 12 in E flat major, a happy choice, for it enabled the artists to display their polished technic and at the same time delight their listeners with an exquisite interpretation.

The rest of the program was given over to works of Malipiero, Schubert, Brahms, and, for a surprise ending, Turkey in the Straw was offered in the arrangement of Alan Shulman, their cellist. The atmospheric Malipiero number was masterfully played, an extremely interesting study in quartet virtuosity. The treatment of Brahms and Schubert was authoritative and forceful, yet possessive of that delicate restraint which makes quartet music so intimate and personal. The appearance of Turkey in the Straw on the list may have excited a certain amount of scepticism among the learned listeners who had so eagerly applauded the performance of the better recognized classics, but the quartet gave such a scholarly and spirited attention to the American tune that it scored an immediate hit and had to be done a second time.

Congratulations are due individually to the members of this quartet and especially to Mr. Kreiner for his success in assembling this group of musicians.

OCTOBER 31

Philharmonic Orchestra Of paramount interest as news, was the performance (at the Thursday, Friday, and Sunday concerts) by the Philharmonic Orchestra, of Roy Harris' new

DR. HENRY HADLEY

was guest conductor of the New York Civic Orchestra, October 30, at the American Museum of Natural History, New York. The soloist was Glenn Dillard Gunn, pianist of Chicago. Dr. Hadley conducted the same orchestra on November 3 at the New York City College Hall, Lexington Avenue, when he presented his fourth symphony, North, East, South and West. On November 15 Dr. Hadley will conduct a symphony concert of American compositions at the American Academy of Arts and Letters, New York, with members of the New York Philharmonic Orchestra under his baton. The program includes Hadley's new symphony (No. 5) in its first New York performance.

American overture called Johnny Comes Marching Home. Otto Klemperer conducted these initial New York hearings of the work; he had premiered it last May in Los Angeles.

Harris was commissioned by the RCA-Victor Company to write an opus of American character specifically for recording, with the proviso that the piece be eight minutes in length. In an introductory note attached to the score, Harris explains that his problems resolved themselves into creating atmosphere, mood, and emotion "particularly American and in the American manner"; of writing a work quick in development and yet organically whole; and of dividing the product into two well-balanced parts.

The "American" expression, Harris explains further, suggested itself to him as "a noisy ribaldry, a sadness, a groping earnestness which amounts to suppliance toward those deepest spiritual yearnings within ourselves . . . also, "a fierce struggle of will for power, sheer power in itself. There is little grace or mellowness in our midst."

As his musical motif, Harris chose the old popular song, When Johnny Comes Marching Home, whose "dual nature" first struck the composer when his father used to whistle it, "with jaunty bravado" when the two sallied forth of a morning to do farm work; and "with sad pensiveness" when they trudged homeward at night "behind the slow, weary plodding of the horses." In the texture and the orchestration, says Harris finally, he tried "to keep the overture rough-hewn, sinewy, and directly outspoken as are our people and our civilization."

All in all, it may be said that the Harris programmatic scheme, while an ambitious one for so short a composition, succeeds in making itself apparent in the music. The pithiness of the theme helps to keep it in clear evidence throughout all the composer's manipulations and developments.

With them he emphasizes the starkly realistic as well as the melancholic aspects he undertook to express. The overture moves rapidly, vitally, and for the most part excitingly.

The measures of rush and energy are especially characteristic. The orchestration is of the customary high craftsmanship which Harris always exhibits in his symphonic

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Brandenburg Concerto No. 1 in F, given a stylistic reading by Klemperer; Ravel's Alborado del Gracioso (orchestrated from the piano piece), done in virtuoso fashion by the orchestra; and Brahms' first symphony, interpreted with full appreciation of its lyrical and dramatic genius.

The Sunday concert contained these same compositions with the exception of the Brahms symphony, which was replaced by the Tschaikowsky Pathetique Symphony.

NOVEMBER 1

Juilliard School of Music Orchestra The Beethoven Cycle which the Juilliard School of Music is offering this season opened on Friday night in the concert hall of the school. The orchestra, conducted by Albert Stoessel, played the overture to König Stephan, op. 117; the first symphony in C; and the second symphony in D. With Horatio Connell as soloist, they offered An die Hoffnung, for baritone and orchestra. Mr. Connell, a recent addition to the Juilliard faculty, is a singer of distinguished attainments. His voice is of fine texture supple in tone and an excellent medium for emotional coloring. The orchestra gave performances remarkable in a student ensemble for precision, balance and generous reserve of dynamic effects. Under Mr. Stoessel's expert guidance, they gave readings of spirit and beauty to the Beethoven scores. A large and attentive audience was on hand to applaud Mr. Connell and the orchestra and Mr. Stoessel. This was the first of six Beethoven evenings which present the nine Beethoven symphonies, several overtures and piano concertos, the violin concerto and vocal numbers with orchestra. The second event in the series is set for November 22.

Jeno Swislowski Friday night at Town Hall, Jeno Swislowski, pianist, gave a recital formerly scheduled for October 14 but postponed at that time because of his illness. Although the hall was not filled to capacity, a large number of music lovers accorded Mr. Swislowski a friendly reception.

The program opened with toccata and fugue, D minor (Bach) and sonata op. 57, F minor (Beethoven), two impressive works which Mr. Swislowski delivered with technic but with little color in his interpretation. For his third number Mr. Swislowski played Rosetta Carter's sonata for piano (first performance), a work in three movements, of strong modern flavor. While the pianist is to be admired for his initiative in presenting a new composition, his choice was not a wise one, for his listeners showed a tendency toward restlessness.

W. Niemann's Old China, which bears the subtitle Dream-impressions, inspired by Le Connaissance de l'Est, was more successful and the five movements were executed well. In the later part of the evening, Mr. Swislowski turned his attention to works of Godowsky, Rachmaninoff and Dohnanyi. His concluding offerings were, Sonetto del Petrarca 123 (Liszt) and La Campanella (Paganini-Liszt). He was obliged to respond with several encores.

NOVEMBER 2

Serge Rachmaninoff Carnegie Hall was crowded with admirers of Serge Rachmaninoff for his opening New York recital of the season.

The Russian master's program had these numbers: Thirty-two Variations, Beethoven; three sonatas, Scarlatti; B minor sonata, Chopin; poeme etude, Scriabin; Fairy Tale, Medtner; scherzo, Borodin; Barcarolle, Rubinstein; etude, prelude, Rachmaninoff; etude-caprice, Dohnanyi.

It cannot be said that the Beethoven-Scarlatti-Chopin part of the matinee found Rachmaninoff in ideal estate. He seemed somewhat restless in his tempi and a bit severe in mood, although there were some episodes of splendid eloquence and broad climax. A pianist and interpreter of Rachmaninoff's lofty talents has his off moods and his great moments, and on this occasion the latter were not consistently maintained until the second half of the recital.

Then came many delightful experiences for the listeners, with Rachmaninoff revealing his full stature as a Jove who could also be an Ariel. Fine lyricism in tone, delicate caressing of the keys, and a wealth of fascinating nuances in color, rhythm, pedalling, and dynamic shades, marked the performances of the arresting and authoritative story teller on the piano.

During the concert and after its close, the audience extended its ovations and Rachmaninoff acknowledged them with a goodly contribution of encores, among them transcriptions of Schubert, Wagner and Mendelssohn.

Gari Shelton Pianists dominated the Town Hall acoustics over the weekend, the keyboard line-up getting off to an auspicious start on Saturday afternoon with a recital by Gari Shelton. Mr. Shelton chose a program beginning with the Pastorale and Capriccio of Scarlatti-Tausig, a Beethoven sonata, the Schumann Etudes Symphoniques, four Rachmaninoff preludes, two Prokofieff numbers, prelude and Suggestion Diabolique, Lecuona's Malaguena and Chopin and Liszt pieces. In his artistic make-up Mr. Shelton combines a fleet and flowing technic with a sensitive poetical strain that illuminates his interpretations with warmth and color. This lyric gift lends itself particularly to such compositions as the Rachmaninoff items, the sensuous measures of the Lecuona excerpt, and the Chopin and Liszt selections of the final group. The Etudes Symphoniques were played with vitality and his Beethoven exposition was compelling and showed him fully cognizant of the work's rich content. The introductory passage, the Pastorale and Capriccio, served to exhibit the expertness of the mechanical side of his pianism, as well as his taste and respect for tradition. An audience of unusual size applauded heartily.

Francis Moore The Saturday night recital of Francis Moore, at Town Hall, included an unusual item—the Bach concerto in F minor, in which the pianist was accompanied by a string orchestra from the Neighborhood Music School, conducted by Hugo Kortschak. This combination of performers brought to hearing one of the master's best known and delightful works. The piano part, especially in the *largo*, was played with delicacy and musical feeling by Mr. Moore, who was induced to add as an encore a transcription of the choral-prelude, Jesu, Joy of Man's Desiring —one of his finest achievements because of its expressive performance.

The opening group of the concert included several specimens of treasurable older music, a Sarabande by Rameau arranged by Godowsky, excerpts from Saint-Saëns' caprice on the ballet airs from Gluck's Alceste, and the Tausig transcription of Bach's toccata and fugue in D minor. The Mozart sonata in F major furnished the main item on the program, and there was a concluding group of short pieces by Friedman, Dohnanyi, Chopin, Alkan and Mr. Moore himself, who was represented by a pleasing mood study, Meditation.

In all his playing the pianist exhibited a scholarly approach to his music, an evident high standard of taste in the preparation of his program, and an authoritative command of the tradition of varying styles of music. He was the recipient of enthusiastic applause for his technical attainments and attractive quality of tone, particularly after the Bach and Mozart readings.

NOVEMBER 3

Paulina Ruvinska On Sunday afternoon at Town Hall, Paulina Ruvinska, gifted young pianist, made her New York debut. She was assisted by the Philharmonic Orchestra of Elizabeth, N. J., in her offering of Beethoven's concerto in C major, opus 15, No. 1, and in Chopin's concerto in F minor, opus 21, No. 2. In addition to these, Miss Ruvinska played as piano solos, toccata and fugue in D minor (Bach-Tausig), three pieces from Triakontameron (Godowsky), and toccata (Ravel).

The two performances with the orchestra were excellent, the pianist and the orchestra displaying flawless coordination. Miss Ruvinska's execution was brilliant, her touch strong and confident, her continuity never lost in the orchestral accompaniment even in the *forte* movements.

Having established herself as an able exponent of Beethoven's concerto, Miss Ruvinska turned to the solo portion of the program and here again her flashing technic, sensitive power of expression and knowledge of her material seated for her. Nocturnal Tangier (from the Godowsky Triakontameron) was particularly well done as was Ravel's toccata. August May conducted the orchestra in the concertos and the musicians responded to his direction satisfactorily. A large audience applauded with much enthusiasm and both Miss Ruvinska and Mr. May were recalled many times.

Music Guild Concert One of the outstanding events in the series of lecture-recitals being given by the International Music Guild, at Town Hall on Sunday afternoons at half past five, was that of last week, when Muriel Kerr, pianist, was heard in a program of inspiring quality. As before, Leonard Liebling, music critic of the New York American and editor-in-chief of the Musical Courier, acted as commentator, presenting an intimate talk on the music performed and the characteristics of the composers. The audience responded with keen appreciation.

Miss Kerr again proved herself one of the most interesting younger American pianists. She is before all else a sympathetic artist, as her faultless command of sonority invariably yields a tone beautifully rounded, warm and emotionally stirring. The opening group was all-Bach—a rare privilege to hear this music by such a performer. From Book I of the Well-Tempered Clavier she had chosen the preludes and fugues in C sharp minor and C sharp major, and also performed two choral preludes, including the ineffably lovely Sleepers, Wake. In these numbers the differentiation of the contrapuntal voices was achieved with mastery, and the clarity of the outline given to the music was highly distinctive. At the same time, the technical demands were met with brilliant virtuosity.

The Chopin sonata in B minor had a dramatic and exciting performance, particularly the last movement, which brought a long ovation at the close. In this work the nostalgic, romantic elements were reproduced with no little tonal beauty and delicate command of opalescent color, while the heroic note was also sounded with vigor and authority. Last on the list came three works of Scriabin and two by Ravel, which revealed other facets of the brilliant pianist's equipment in the interpretation of modern music. Applause was lavishly given.

Mathilde McKinney Town Hall offered as its Sunday night attraction Mathilde McKinney, a talented young pianist from Oklahoma. She has studied with Josef Lhevinne at the Juilliard School.

Miss McKinney's interesting program embraced works by Mendelssohn (prelude and fugue, E minor), Beethoven (sonata, opus 10, No. 3), Griffis (sonata), Rachmaninoff (Etude Tableau, B minor), Scriabin (Deux poemes, opus 32), Debussy (La Terrasse des audiences au clair de lune; Poissons d'or; L'isle Joyeuse).

The performance was characterized by a display of technic well matched with ability to deliver interpretations authentically and by a show of temperament which gave careful attention to expression of the various movements, as illustrated in the Beethoven number.

Miss McKinney has come to Town Hall in a season which offers many pianist debuts, but it can be safely said that her recital was one of the outstanding appearances of such musicians. The audience was delighted with Miss McKinney and voiced opinion in warm applause.

Esther Junger Esther Junger returned to the concert stage on November 3, after an absence of two years appearing as featured dancer in the musical reviews, Life Begins at 8:40 and Parade. Before an enthusiastic and appreciative audience Miss Junger presented her program of dance numbers at the Guild Theatre. She was accompanied by Katherine Philbrick, the composer of the music for two of the dances on the program. Percussion effects were supplied by R. Sybil Ross.

Hofmann Triumphs in Riga

RIGA.—The two recitals which Josef Hofmann gave here early in October were sensational successes and must be ranked as remarkable events in the music life of this city. Each of the two programs contained great masterpieces of piano literature, such as sonata op. 110 and thirty-two variations, by Beethoven, sonata in B flat minor, Chopin, and the Handel-Brahms variations. Hofmann was accorded an ovation and obliged to add at least a dozen extras to each program.

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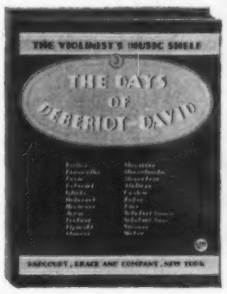

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National Orchestra Conducted as Guest by Willem van Hoogstraten—Stokowski Leads Philadelphians—Kroll-Britt-Sheridan Trio at Library of Congress

WASHINGTON, D. C.—In the absence of Hans Kindler, who was fulfilling an engagement as guest conductor of the Philadelphia Orchestra, Willem van Hoogstraten appeared as guest conductor of the National Symphony Orchestra before a large audience at Constitution Hall on October 27, marking the thirty-sixth Sunday concert and the second for this season.

That van Hoogstraten possesses magnetism and power was evidenced when he offered his interpretation of the Eroica Symphony of Beethoven. He is fully deserving of the reputation as a Beethoven interpreter. His reading of the Academic Festival Overturs of Brahms was also excellent. Grace Castagnetta was the soloist. With finesse and execution of a finished artist she played the concerto in E minor for piano and orchestra by Chopin, with van Hoogstraten conducting. She was recalled five times.

PHILADELPHIA ORCHESTRA OPENS SERIES

Under the direction of the T. Arthur Smith Concert Bureau, the Philadelphia Orchestra with Leopold Stokowski conducting appeared before a capacity audience at Constitution Hall on October 24.

To Stokowski goes the distinction of being a great interpreter of Wagner. Though he offered a masterful reading of the Brahms symphony No. 4, the highlight of the program was his exquisite reading of the Wagnerian portion of the program, which included the Rienzi Overture, prelude to the third act of Tannhäuser, and the Bacchanale and Venusberg music from the same opera. An interesting number on the program was Etenraku (Konoye), a Japanese composition written in the ninth century. The balance of the series of Philadelphia Orchestra concerts will be conducted by Stokowski, Iturbi and Ormandy.

KROLL-BRITT-SHERIDAN TRIO HEARD

William Kroll, violin, Horace Britt, cello and Frank Sheridan, piano forming the Kroll-Britt-Sheridan Trio performed in a magnificent program of chamber music at the Chamber Music Auditorium of Library of Congress on October 30.

The Elizabeth Sprague Coolidge Foundation was the sponsor of this Founder's Day Concert. The auditorium was packed to capacity with prominent Washingtonians, including Mrs. Franklin D. Roosevelt.

Carl Engel's Triptych for violin and piano was included on the program. Mr. Engel's composition is of such superb structure as to class it among the finest in the literature of the contemporaries. Another interesting work was Walter Piston's trio, exquisitely performed by the three artists. This trio was commissioned by the Library of Congress and was played in public for the first time.

Particularly enjoyable was the Kroll-Britt-Sheridan brilliant and masterly interpretation of the Brahms trio No. 2, in C, op. 87, particularly in the reading of the *andante con moto* and *scherzo* movements. G. S.

Harmony Guild of New York Announces Scholarship

The Harmony Guild of New York announces its annual competition for a scholarship in harmony and analysis of composition open to talented performers and composers who are without funds for such study. Applications should be mailed to Mrs. Bianca Morehead, 12 East 86th Street, New York, before November 18. Three of the five judges will be Eddy Brown, Dr. A. Verne Westlake and Yvonne de Treville. A form letter which Mrs. Morehead has sent out to teachers urges them to enter their pupils who are unusually talented and who are in need of and financially unable to secure private instruction in harmony and its allied subjects. Composers should be prepared to perform (or bring some one able to do so) two of their own compositions.

The letter adds that the Harmony Guild, in addition to awarding this annual scholarship, presents at its monthly meetings programs by contemporary composers who wish to try their works before a small, musically perceptive audience. Although recognized composers, including Mrs. H. H. A. Beach, Charles Haubiel, Elliott Griffis, Grace L. Austin and others have appeared before the members, the organization is equally interested in the works of those who have not yet achieved distinction. Jean Buchta is musical director of the Harmony Guild.

Heifetz Sails for Tour of Britain

Heifetz sailed on November 6, by the SS. Manhattan, for a tour of thirty concerts in England, Scotland and Wales. He will also do some recording while he is in London. His final engagements before leaving were at Yale University, at the Brooklyn Institute of Arts and Sciences, a General Motors broadcast (November 3), and a Newark recital, November 4. He returns to this country for Christmas, begins the second half of his tour on January 8 in Baltimore, and plays a concert at Carnegie Hall for the benefit of the Women's Trade Union League on January 14.

When the year is over the violinist hopes to spend his holidays again in California. There his proudest and newest possession awaits him, a 45-foot auxiliary yawl called the Galatea. Heifetz studied navigation last summer with a former Commander of the United States Navy, Clarence Williams, and he hopes before long to qualify for a master's license.

New York MacDowell Club Awards Prizes to Young Artists

The final auditions for the MacDowell Club Young Artists Contest have been completed. The jury consisting of Sigismund Stojowski, Hugo Kortschak and Alfred Wallenstein for the instrumentalists, and Jeannette Vreeland, Walter Golde and Clementine de Vere Sapio for the vocalists, have selected the following young artists for presentation in recital at The MacDowell Club, New York, this season: Thomas Richner, pianist; Sidney Schachter, pianist; Frederick Dvonch, violinist; Lois Bannerman, harpist; Renee Norton, mezzo-soprano; Kempton Searle, bass, and Anna Steck, lyric coloratura soprano.

Honorable Mention was awarded to Geraldine Hamilton, soprano, and Melton Moore, tenor. These artists were chosen from sixty-two candidates. Dates for the recitals of the winners selected will be announced shortly.

Newark Civic Opera Presents Madam Butterfly

NEWARK, N. J.—The Newark Civic Opera offered as its premier production on October 24 a performance of Puccini's Madam Butterfly, at the Mosque Theatre. Undoubtedly this production compares favorably with any seen in Newark of recent years, with the exception of the two Metropolitan appearances here last season. Thalia Sabanieeva as the heroine sang and acted with poignant charm, receiving acclaim after her singing of the Un Bel Di. Sydney Rayner, the evening's Pinkerton, met the exactions of the role triumphantly. The part of Sharpless had an excellent exponent in Joseph Royer. Anna Kaskas (Suzuki) has a voice of lovely quality and her acting was competent. Others in the cast included Mildred Ippolito, Luigi Sorvino and Giuseppe Molle. On the podium was Fulgenzio Guerieri. A word must be said of the beautiful costumes and the attractive scenery. K. S.

Elmo Russ Songs Heard in Recital

Song-settings by Elmo Russ of poems by forty-four contemporary American poets were presented at a recital at Aeolian Hall, New York, November 2. Mr. Russ was piano accompanist for the singers, who included Helena Alton, soprano; Paula Bardin, mezzo-soprano; Louise Caselotti, contralto; Lee Sherman, tenor; Robert Kelso, baritone; and Alexander Lorber, basso. Ana Dritell, cellist, provided cello obbligato in several numbers. Among the writers whose poems were sung were Audrey Wurdemann, Elizabeth Coatesworth, Winifred Welles, Paul Engle, Babette Deutsch, Theodosia Garrison, Marjorie Allen Seifert, Eda Lou Walton, Harriet Monroe, and the following poet-novelists: Hervey Allen, Elizabeth Madox Roberts, Robert Nathan and Carl Carmer.

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New Orleans Season Begun Brilliantly

Elisabeth Rethberg and Kreisler First Artists to Appear—Rich Prospectus Arranged for the Winter

NEW ORLEANS, LA.—Elisabeth Rethberg and Fritz Kreisler, appearing within the space of a week, pried off the lid of the 1935-1936 music season. Mme. Rethberg, whose forte unquestionably lies in the field of Wagnerian opera and German Lieder, was discriminatingly acclaimed in the too few selections which she included on her program. She was magnificently accompanied by Arpad Sandor. To Fritz Kreisler was demonstrated a warmth of cordiality.

The appearances of these two world-renowned artists served not only as the formal introduction of the music season, but also as the first real get-together of musicians. Their local organization has been somewhat hindered by the cessation of activities of the New Orleans Music Club. This club, which banded in membership musicians and the more actively interested music lovers, for three years has sponsored music study groups, recitals, and concerts of larger magnitude, and its untimely demise is viewed with regret by the many for whom it served as a musical stimulus.

MANY CONCERTS SCHEDULED

New Orleans, however, will not be lacking in enjoyment from outside sources, for more artists and groups are scheduling performances than has been their custom in many years. Grace Moore will appear in concert in March. Richard Crooks has likewise signified his intention of singing here, and the San Carlo Opera Company has a week's run in January, immediately preceding the annual several performances of the Minneapolis Symphony Orchestra. In addition, the Philharmonic series will bring Nelson Eddy and Alexander Brailowsky; and the recently established Dixon Hall series announces return engagements of the Vienna Choir Boys and the Gordon String Quartet, completing their attractions with the Trio Italiano, featuring Alfredo Casella, and with Gregor Piatigorsky. There are rumors (about which we hardly dare to breathe for fear they will evaporate) of a visit of the Philadelphia Orchestra in the spring. as well as the possibility of a performance by the Metropolitan Opera Company and of the St. Louis Symphony Orchestra.

One of the recitals of local import was that of a promising soprano, Alice Nieto, prior to her departure for intensive study in the east. The two local musical schools have resumed activities, the Newcomb School of Music having prefaced the regular weekly student recitals with programs by two members of the faculty, Eda Flotte Ricau, pianist, and Maynard Klein, tenor. The Newcomb orchestra and glee club are planning interesting work, and rehearsals are already in progress on the production of Gilbert and Sullivan's Iolanthe.

La Petit Theatre du Vieux-Carre, whose custom it has become to include one operetta or musical comedy in the annual program, opened this season with The Chocolate Soldier, with James Catherine Rule and Rocco A. Contini playing the leads, supported by Irma Samson Barnett, Mabel Hobson, Harry Haas, Jr., and Stanford J. Levy.

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Viscount Konoye Resigns Baton of Tokyo Symphony Orchestra

Internal Dissensions Cause Rift—Orchestra to Continue—Shura Cherkassky Wins Ovations at Four Recitals

TOKYO, JAPAN.—At the New Symphony Orchestra mid-summer business meeting, Viscount Konoye (founder and conductor) announced to the orchestra that now upon the completion of its tenth successful year the organization would disband so far as he was concerned and that the cash balance from the previous season, more than eight thousand yen, was to be divided among the members as dismissal allowances.

The news was a decided surprise and shock to the public. The real facts for the disagreement are unknown, excepting the press statement that it was due to friction between the management and the sectional leaders of the orchestra. Viscount Konoye then went off into seclusion leaving the orchestra without a leader. As a result they were compelled to cancel their radio engagements with J.O.A.K. for the balance of the summer.

Since then the orchestra has definitely decided to remain intact, continuing to use the same name. At the end of August they gave a "conductorless" concert, widely advertised, and were greeted by a vast audience. However, the performance was far from being an artistic success.

September 12 at the open-air theatre in Hibiya Park the orchestra presented a popular concert with Hideo Saito (solo cellist who has studied in Germany), as acting conductor. Again a crowd of several thousands gathered to give the orchestra a wonderful ovation, a fitting testimonial of popular esteem. At this concert Yoshiko Sato (an artist pupil from the studio of Mme. Netke-Loewe) gave a lively interpretation of several vocal selections from Carmen. Minoru Uchimoto, tenor, pleased the public with several Japanese and Italian songs of a popular nature. Since the last concert the orchestra has resumed its broadcasting relationship with J.O.A.K.

POLLAK RETURNS

End of September, Robert Pollak, Austrian violinist and Tokyo artist and teacher, returned from an extended trip into Java (six concerts), Sumatra, and the Celebes, where he played in all the large cities and met with the success which he so well deserves. In West Java his pianist was the Austrian, Paul Schramm; in East Java, Leo Vincent, from Holland. In Macassar, the violinist, was accompanied by Mrs. Baltrusch, a German pianist. At his two concerts in Batavia, one recital and one sonata evening, Pollak featured the works of Faure, Debussy, and César Franck.

On his return to Japan, where he had to meet important engagements, the Dutch Steamship Company ordered the holding over of the ship for Pollak's concert in Macassar.

ORCHESTRA STARTS SEASON

The New Symphony Orchestra, on September 29 gave its first public subscription concert of the season with Klaus Pringsheim (head of the Ueno Music Academy) as guest conductor, with Brahms' C minor symphony and the Tannhäuser Overture. Pringsheim furnished meticulous readings. In the Brahms music the orchestra lacked ease but in the overture they played with brilliant effect. The soloist for the evening was Motonari Iguchi, a young pianist from the Academy of Music. His performance of the Schumann concerto lacked tonal warmth, though the melodic outlines were well defined.

If Pringsheim takes charge of the orchestra (and this writer hopes that he and Nicolai Schifferblatt will do so together) we can certainly look forward to an edifying symphonic season.

Hideo Saito, cellist, and Akiko Sawazaki (pianist and teacher at the Academy of Music) appeared in joint recital on October 2 before a large audience at the auditorium of the Military Memorial Hall. The program was interesting in that three Bach-Kodaly choral preludes, and Paul Hindemith's sonata for cello and piano (Opus 2, No. 3) had their first performances in Japan. Other numbers given were seven variations on a theme from Mozart's opera Die Zauberflöte, by Beethoven; and the latter's Beethoven's fifth sonata Opus 102, No. 2, for cello and piano. The work received sympathetic and intelligent performance. The Hindemith work, with its conflicting tonalities, unresolved dissonances and other strange effects, was delicately and effectively handled by the artists.

CHERKASSKY TRIUMPHS

During the last week in September, Shura Cherkassky appeared in Tokyo, giving four piano recitals. This brilliant pianist is endowed with everything in the way of tonal talents and colossal technic. He is in some respects the most amazing performer ever heard in Tokyo. His programs covered a wide variety of styles. Handel, Scarlatti-Tausig, Beethoven, Chopin, Albeniz-Godowsky, Sibelius, Liszt, Bach, Handel-Brahms, de Falla, Ravel, Debussy, Balakirev, Tcherepnine, and Seven Preludes by Shostakovich (heard for the first time in Japan.) Everything done by Cherkassky was nothing less than marvellous. The Japanese musical public, though delighting in the new and modern, have such a schooling in Beethoven that to them the Appassionata Sonata seemed undoubtedly the outstanding number on the four programs. This work was recreated in noble fashion, although Cherkassky's treatment of some of the details were new here.

FRANCO-JAPANESE ENTENTE

Chieko Hara, young and brilliant pianist, has returned to Paris for a three years' period of study. Miss Hara graduated with honors from the Paris Conservatoire three years ago, then returned to Japan where she has been tirelessly working for the advancement of French music in Japan. Recognizing her talent and unusual ability, the French Government has granted her a liberal stipend thus making it possible for her to return to Paris for further study. I. J. FISCHER.

Newark Contemporary to Produce Carmen

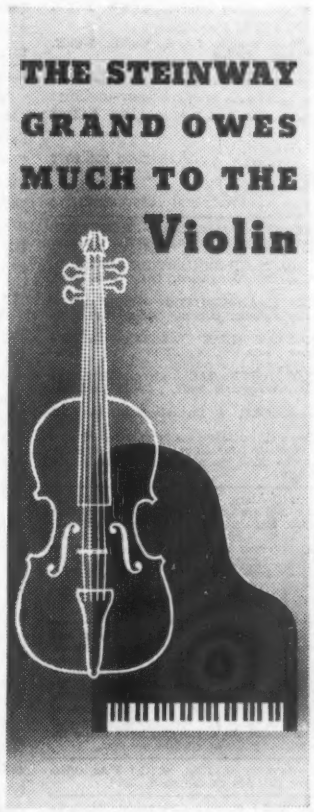
NEWARK, N. J.—The Contemporary of Newark, which during the past few years has developed an outstanding musical program, is again presenting an opera as part of its musical schedule for the season. Bizet's Carmen is the vehicle, and it will be staged at Fuld Hall, on December 18 and 19.

Mrs. Parker O. Griffith, former president of Contemporary and leader in civic affairs, has accepted the chairmanship of the opera project, and it is under her direction that the entire production will be organized. Cooperating with Mrs. Griffith are the following committees: patrons, Mrs. Gordon Buchanan, chairman; organizations, Mrs. Frank N. Garland, chairman; schools and teachers, Mrs. Raymond B. Gurley, chairman; printing and publicity, Mrs. J. Ernest Crane, chairman; tickets, Mrs. Egbert J. Tamblyn, chairman; costumes, Mrs. Jonas J. Lewis, chairman; finance, Mrs. L. Crawford Russell, chairman; program book, Mrs. Kathreen M. Strawbridge, chairman; ushers, Mrs. C. E. C. Smith, chairman; stage, Mr. Frank N. Garland, chairman.

Robert M. Crawford, director of the Club Chorus, will be musical director, and Dr. Jonas J. Lewis will be in charge of staging the opera. The chorus, numbering over 100 men and women singers, is already engaged in the preparation of the opera, and Mr. Crawford is looking for outstanding young singers for the leading roles. A ballet and children's chorus are also in rehearsal.

Carmen is the third of the operatic works produced by the music division of the Contemporary. Last year the chorus was heard in two performances of Gounod's Faust and the year before in a single performance of Flotow's Martha. All of the Contemporary operas are sung in English.

In announcing this project, Mrs. Griffith said: "It is with a good deal of pleasure and pardonable pride that we announce the production of Carmen. These operas presented by the Contemporary's own chorus, augmented by young operatic stars and a local symphony orchestra, have won a place in the life of the community as musical events of wide civic and social interest. We feel that they have a special significance because through such efforts as these is developed a worthwhile musical program on a community-wide basis." H. T.



Theodore Steinway (the first) studied the violin. And when he was quite convinced that it was the long, unbroken curves of its box which gave the instrument its surpassingly beautiful tones . . . he changed the entire construction of the Steinway Grand piano frame.

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NEW YORK NOVEMBER 9, 1935 No. 2872

New York is filled with piano recitals these days. Oh, for an oboe concert or a recital on the cornet.

—o—

The long wait for the seasonal opening of the Metropolitan Opera may mean that delay makes for delight in the end.

—o—

A speaker at a recent musical occasion remarked that piano playing is an easy art—all one has to do is to put the right finger on the right note at the right time.

—o—

A correspondent suggests that the Government department which supports orchestras and is known as WPA might justly claim that those initials stand for "Worthily Producing Art."

—o—

Hallowe'en operatic ghosts last week fluttered about the eaves and crannies of the Metropolitan. The poor disembodied creatures evidently remembered when there used to be twenty-four weeks of opera, opening at the beginning of November.

—o—

Far from following Nikolai Sokoloff's suggestion to close their doors for five years, the music schools feel encouraged because of improved autumn registration, to carry out a five-year plan of greater and more practical activity than heretofore.

—o—

In Charles Burney's History of Music (published at the end of the eighteenth century) one reads that in Bach's music there is no charm and that his sole purpose was to exhibit musical science and to create difficulties for the performers. Time is not only a great healer but also a great establisher of truth.

—o—

Opera Artists Find a Voice

The initial number of Aria, a monthly publication issued by the Grand Opera Artists' Association of America, finds the lyric folk of this country at last becoming as vocal in the sphere of moulding public opinion as they have long been in the opera house. The organization which this paper represents is affiliated with the Associated Actors and Artists of America. Apparently its aim is to defend the interests of the singers and further such projects as they consider to be for the advantage of themselves and their art. The organ of the opera artists' group is a welcome addition to the field of musical publications, as it speaks for one section of the vocal world that has suffered many hardships in recent years and deserves to make its needs known.

Not least interesting among the contents of the inaugural issue is the outline of a plan for the fostering and development of operatic, concert and allied arts in the United States. This scheme was drawn up at the request of Senator Sheppard of Texas, following an address by Emma Redell, singer and editor of Aria, before the Women's National Press Club in Washington.

Among the proposals made in this extensive plan are the creation of an Operatic and Allied Musical Arts Section under the Bureau of Education in the national capital; and the organization of a National Grand Opera Company of America, composed of native artists with two years' experience on the stage and at present unemployed. There is a suggestion that the government might set aside a certain percentage of the liquor revenues to cover the deficits of the institution, at least for the first three years. There would be no "star" system. All artists would be engaged by the year, at top salaries of $150 weekly, with three months' vacation. All those whose services had proved satisfactory to the public and management would "receive the full civil service status upon conclusion of their first year's engagement and be subject to the protection and benefits enjoyed by all civil employees in the Federal Government."

To those who might object that the sums of money required to run such an institution would be prohibitive, there is the obvious rejoinder that the good to be accomplished would be considerable, not only to operatic artists but to the audiences. The writer sums up the matter neatly in her concluding paragraph when she says:

"I venture the prediction that if we had in this country one hundred operatic institutions—and since Germany with a population one-half of ours and the size of Texas has had more than fifty such institutions, I can see no reason why we could not have twice that number—and if our boys and girls learned to patronize them regularly during early life, there would be less likelihood of their landing in jails and reformatories. In the absence of cultural institutions where their tastes and thoughts may be moulded for better things, it is obvious that they are easy prey to bad influences. This leads to higher cost of our courts, jails and the administration of justice. Any subsidies given to such a cultural institution, therefore, in my humble opinion, would be a worthwhile investment for the country as a whole."

—o—

Transcribing Bach

Of Bach transcriptions there is, seemingly, no end. Since the nineteenth century came to realize the vastness of the master's contribution to music, it has been discovered that many of his works sound remarkably well on other combinations of instruments from those for which he wrote. Many Bach works have been found which bear no indications for tempo, dynamics or execution—some, in fact, which do not specify even the instruments or voices on which they are to be performed. This provides a legitimate reason for making practicable performing versions. Finally, the fact that the composer wrote great and complicated contrapuntal scores for a solo violin, organ or clavier has also tempted many musicians to give the myriad voices of these works a chance to speak in the more contrasted scoring of the orchestra.

Erwin Stein, writing in the Christian Science Monitor (Boston) on Bach via Anton Webern, says: "That modern tonal conceptions should intrude themselves during the process is as inevitable as that the public should more readily grasp the ideal contents of the work when clothed in modern vesture." He then goes on to outline two possible methods for the orchestral adaptor:

"The one confines itself to applying, through the medium of orchestral sonorities, a purely external, though richer, coloring to the original uniform color scheme, so achieving a more vivid and effective tonal result.

"Another method, which was first adopted by Arnold Schönberg, goes much more deeply into the problem. Here it is not a question of a color scheme, but one of interpretation, of elucidation of the contents of a work. Without changing its form, the work must be rewritten for orchestra so that an organic unity of composition and orchestration may be obtained. The composer must make the most exact analysis of the work; he must follow its construction, its underlying basis and the impetus which first gave rise to it. To a certain extent he should try to recapture the mood in which the work was originally conceived.

"When not only the functioning of the smallest details, but also the inspiration and the evolution of the work, as well as his capacity to experience the whole conception of the music, are revealed to him, then one may presume that a genuine, congenial orchestral arrangement is possible. Instead of being an embellished supplement, or a colored design, the work will appear as an individually painted picture.

"An orchestral work of this calibre would, indeed, be derived from two composers. However reverentially the interpreter may proceed, and however much he may avoid changing a single note of the composition, he will not be able, or willing, to disown his signature in the layout of the score."

Apparently, the two methods are exemplified, in the first case by the transcriptions of such an orchestrator as Respighi, and in the latter, by Schönberg himself. Whereas there has been some criticism of the Respighian style, in that it tends to lay on its colors rather thickly, there has been almost more dissent created by the Austrian's orchestral versions. It requires a hardy artistic soul to dissect a masterpiece and then to "recreate" it. Some of the transcriptions made by this modernist of Handel and other composers have been generally considered no improvements on the original.

Now comes Webern with a "new" style in Bach transcription. He has shown a tendency to score economically for extremely small ensembles, with fragile delicacy of tonal timbres. His new orchestration of a six-voiced fugue from Bach's Musical Offering, according to this writer, "makes use of a small orchestra, employs delicate color and few wind instruments, while the voices are rarely doubled, . . . and only in occasional passages does it rise to a *forte*." It will be interesting to see how the general musical public appraises this method, which "gives the impression of mosaic work." At any rate, it is possible that the influence of Webern will be to turn the tide back from the present mania for hugeness in Bach performance, from the lavish aggregations of musical forces with which it has been the fashion to interpret the scores of a master who wrote for a day of music-making on a miniature scale.

—o—

Anent the Danced Symphony

The controversy that rages around the relations of music and the dance was unloosed again in the recent New York season of the Monte Carlo Ballet Russe, whose programs included works danced to symphonies of Brahms and Tschaikowsky.

Not that there is anything particularly novel in the use of musical compositions designed on a large scale as accompaniment for terpsichorean numbers. In the heyday of Isadora Duncan, that imperious mistress of the grand gesture and the lithe frame interpreted symphonic music of the loftier sort on her return to this country, with Walter Damrosch conducting the New York Symphony Orchestra in the accompaniments. This dancer may be considered to have opened new fields in the art, and the "interpretative" dance for some years enjoyed a considerable vogue.

At present the ideal has largely changed, and dancing is considered as an independent art with its own manner of composition, design, rhythm, dynamics, disposition of planes and control of space. Pure movement is the material of the art, though it gains significance by the degree of expressive power of the artist or ensemble, the intellectual force of the conception, or the universality of the emotion which the composition evokes.

In utilizing such a work as Brahms' fourth symphony, a dance ensemble must necessarily encounter the challenge of those who have long held this work precious as one of almost apocryphal poetic content and significance. It is almost certain that the danced composition which is synchronized with the lofty music will have divergent effects on various members of the audience. The interpretation made of such a score will differ with various persons, each having his own "reading" of its emotional content. To the eye-minded, perhaps, the complexities of the ensemble and solo effects will so engage the attention that the music will have largely an incidental function. This will not be the case with the musician, who is familiar with every measure of the composition, and in whose mind it has long evoked vague but powerful impressions of mood, and even images. Perhaps it is inevitable that, in order to enjoy the technical composition of the Ballet Russe's number, Choreartium, he must largely close his ears to the familiar music.

In general, it might be said that ensemble dancing is less likely to catch the vital spark of a highly poetic and subjectic work such as a Brahms symphony, than would an interpretation by a solo dancer. For it is, after all, the lyrical cry of a single personality, one of great suggestive power,—solemn, almost hieratic in its portent.

Whatever the musician may feel about the appropriateness of the choreographer's use of a beloved, more or less abstract musical masterpiece for a pictorial interpretation in the finite and limited field of human movement, there is no doubt that an interesting experiment is made possible by such means. It may be, too, that along this way lies the discovery of a greater art form.

VARIATIONS

By Leonard Liebling

This week's budget stands under the sign of neglected correspondence.

* * *

Some of us have received a letter from Elise Conrad (Korzeniowska) making a financial appeal on behalf of Thérèse Leschetizky, daughter of the celebrated piano pedagogue, Theodore Leschetizky, and Annette Essipoff, renowned pianist.

Mme. Conrad (an American by birth) points out that November 14 will mark the twentieth anniversary of Leschetizky's death; that he taught many Americans, often gratuitously and even helped the needy ones with gifts of money; and that his daughter, a singer, "has at present but 40 dollars in the world, a sum which when allowing for the low value of the dollar and the exchange, is cut in half (about 200 schillings.)"

It is Mme. Conrad's suggestion that wealthy Americans and former pupils of Leschetizky in this country subscribe toward a fund for the support of Mme. Leschetizky. "I am hoping (and praying to God) that this collection from America may amount to at least 30,000 dollars, which on value here would be only about 15,000 dollars. If it were possible to create for her a fund which would yield to her the sum of 200 dollars monthly, such an income would give her a few years' rest from financial fright and worry, and allow her the leisure to finish some very important literary contributions which she has in mind. . . . There is already here a statue to Leschetizky erected by his American pupils. As an American, and one-time pupil of Leschetizky, I hope my beloved country will not fail me. . . .

"In a quiet residential street shaded by trees and far from the madding crowd, stands the historic Villa Leschetizky (formerly No. 42 Carl Ludwig Strasse) with many balconies and a large garden at the rear. This home of the master is now, sad to relate, the property of non-musicians, and yet there, Rubinstein played for the last time in his life; Liszt was a frequent visitor; Mme. Essipoff lived and worked; Brahms used to drop in for little chats; Paderewski learned to conquer the keyboard and the musical world; Gabrilowitsch began his fame; Mark Twain delighted by his wit and his daughter studied piano; Rosenthal hurled his thunderbolts; to say nothing of the princes, princesses, and others of the Viennese *haute monde* who thronged the salons of the Villa Leschetizky. If grateful Americans would buy this beautiful home of music and present it to Thérèse Leschetizky, to live in during her remaining life, and at her passing to be retained as the Leschetizky American Club for Musicians, it would be a fitting memorial to offer one whose long life was spent in service to his art. I believe the villa could be purchased at this time very reasonably and is (apart from all musical historic interest) a beautiful and valuable property.

"Mme. Thérèse Leschetizky was at the time of her father's death marooned in Russia, where she was master instructor and president of the singing faculty in the St. Petersburg Conservatorium (founded by Rubinstein and Leschetizky) and was not allowed to leave Russia. When after six years she attained her freedom she returned to Vienna only to find she had been cheated out of everything her father had left her in his will, the villa sold and all his artistic treasures scattered, leaving her nothing. She sits now often before her lost home (on a bench across the street) and broods upon her memories—a tragic figure for the world of music to think on! . . . But we Americans do not waste our time in only thinking, but rather go into action. SO LET US DO SOMETHING ABOUT THIS!"

Mme. Conrad incloses a list of Leschetizky's American pupils, about 325 in number, including such later celebrities as Fannie Bloomfield-Zeisler, John Powell, Edwin Hughes, George Proctor, Arthur Shattuck, Leo Ornstein, Ethel Newcomb, Jane Olmsted, Frank La Forge, Adele Lewing, Marguerite Melville, Berta Maas Tapper, Wynne Pyle, Wager Swayne, Lillian Apel, Marie Louise Bailey, Richard Buhlig, Thuel Burnham, Clara Clemens, Jeanette Durno, Nathan Fryer, Celeste Grönevelt (Chop), Heinrich Gebhardt, the Sondheim Sisters, Eleanor Spencer, Florence Trumbull, Otto Voss, Bertha Visanska.

In conclusion, Mme. Conrad gives a list of the organizations and individuals whom she would like to see as contributors to the fund she has in mind. She names the Juilliard Estate, Walter Damrosch, the Musical Courier, Steinway & Sons, Mrs. Mary Bok, the Curtis Institute of Music, Roger Wolfe Kahn, Mrs. Vincent Astor, the N. F. M. C., the patrons of the Metropolitan Opera and New York Philharmonic, J. P. Morgan Estate, Arthur Judson, Radio Corporation of America, Theodore Presser Estate, The Etude, Wanamaker Estate, the Drexel family, Philadelphia Ledger, Ladies Home Journal, Josef Hofmann, patrons of the Chicago, Detroit, Philadelphia and Boston Orchestras, Ossip Gabrilowitsch, Leo Ornstein, Henry Ford, Chicago Opera patrons, etc., etc.

* * *

In spite of the dire need of many musicians in America, whom nearly all the persons and bodies named by Mme. Conrad have aided generously (and in some instances are still aiding) it would be a fine and generous thing if some assistance might be extended to Mme. Leschetizky from this country. Perhaps a committee of his American pupils could be formed to undertake a subscription drive; or maybe some of the famed pianists living in America would engage in a massed benefit concert of the kind that was given a few years ago to help Moritz Moszkowski while he lay slowly dying in a Paris hospital.

The Musical Courier would be glad to forward to Mme. Leschetizky any moneys sent to this paper for that purpose; or the sums might be addressed directly to her, care of Mme. Elise Conrad, Hotel Steinbock, Schopenhauer Strasse 32, Vienna, Austria.

* * *

Another letter also recalls neglect of the memory of a great artist who has passed away:

New York, October 19, 1935.

Dear Variations:

May I suggest that as an excellent musical publication, the Musical Courier should occasionally bring to the minds of men and women the fact that once there lived a man named Rafael Joseffy.

His name and fame are covered up with forgetful and listless neglect, and yet he was a superb pianist, teacher and musician, and a man who always battled for everything that is great in music. His long and brilliant career should be recalled with gratitude.

It seems not worthy of our best ideals to forget a great master merely because he is dead. Nothing has ever been done to honor him publicly; no permanent memorial exists—not even a picture of him in the piano salesrooms of the firm whose instrument he helped to renown.

Your paper will perhaps find the heart to make mention that Joseffy has been dead now over twenty years. His surviving widow, children and his pupils know it, but to the world it seems a mere incident of no moment. I leave it to your good taste and discretion to devote some space to this cause.

Sincerely,
CARL JOSEFFY.

The letter from Joseffy's son "shows cause," as the legal term has it. Certainly a memorial of some kind would be appropriate and richly deserved, and the idea ought to appeal to all of the master's living pupils. They might form a committee to plan ways and means. Perhaps a concert could be given to raise funds for a proper permanent tribute. The Musical Courier can be relied upon to cooperate warmly with any such undertaking.

However, Rafael Joseffy is not altogether forgotten, as his son seems to think. The illustrious pianist's memory is treasured fondly by those who knew and heard him. His name is listed by American music critics whenever they review the subject of piano playing in America. In the popular books of James G. Huneker, the references to Joseffy are frequent and superlative in their admiration.

Of easy human approach, kindly, charitable, with a well stocked and unusually witty mind, Joseffy had an army of friends not only in musical circles, but in every walk of life. Young artists adored him, for he was ever ready to give them helpful advice and often his aid took the form of needed funds.

A picture, bust, or plaque of Joseffy should certainly have public place somewhere in a city of whose earlier musical life he was one of the chief glories.

* * *

Rita Gilbert Hayes, formerly of various European opera houses and later member of the Boston English Opera Company, now is active in Bridgeport, Conn., where her work has such value in these troubled days that I would like to make mention of it—especially as she generously agrees to pass on her idea to other laborers in the operatic vineyards.

"Knowing so well the difficulties of producing opera," writes Miss Hughes, "I thought out a plan of production, and it has met with such success here that the whole community is subscribing to it. I have a narrator in evening clothes introduce the scenes before the curtain is drawn and while the music is playing softly (as was done at the Metropolitan when Deems Taylor acted as radio narrator). A large part of the story is given as a drama with only the high-lights of the music sung. This gives busy people who work in offices and homes a chance to learn the work. The actual staging, lighting and costumes I make as professional as possible and needless to say this is the least possible expensive way in which to put on opera, and it always pays for itself. After expenses are paid I divide the proceeds between the artists.

"The Guild is organized just for the purpose of giving limited artists a chance to sing. The hall is always packed and many people who go regularly to opera in New York express real pleasure with these simple versions told in English. I feel the plan could be so easily and effectively worked out in many communities. It only needs one person who has actually been in opera to give it the real atmosphere and tradition. The writing up of the story and speaking lines is mere play for one acquainted with opera. Occasionally the speaking lines are on music and sometimes they are picked up in singing for the effect. This shortens the opera and intensifies it.

"I have written this, thinking it may interest you and should you find occasion to publish the idea I believe it would offer a worthy suggestion to many others in communities where opera never exists except as it comes over the air. Then too, this taste of opera which these local people have through this project is increasing their love for it, and in time those with real talent will push on to larger communities for study and possible careers."

* * *

Charles L. Wagner, dynamic impresario, obliges with a cable which he received from his colleague of the National Theatre in Prague—"a gentleman who disguises himself under the name of Mjrzwo—I think you say it with a sneeze," adds Charles.

It appears that for awhile it seemed uncertain whether Mme. Kocova (who is to make her debut with the Chicago Opera on November 16 as Gilda in Rigoletto) could carry out her contract with Wagner, to come to the United States. The cable is part of the controversy which finally was settled amicably, and reads as follows:

Mme. Kocova, who is a permanent member of the National Operahause (Narodni divadlo) in Prague and is bound by contract, asked me for a holiday in order to keep her obligations to you in the United States. I am really very sorry but I can't satisfy her request for a holiday and I refer to my letter of July 7, 1934, therefore before the undersigning of this contract in which I reminded her of this thing and she can't excuse herself by unknowance that she effected the contract, which can only be fulfilled by contamination before the other one, and it is to say if she would undertake such a fatiguing voyage so there may be danger that she wouldn't be able any more to sing when she will come back. I regret very much that I make you troubles by not permitting the asked holiday, but you will acknowledge, that under the described reasons, I can't act otherwise, knowing, that I make it impossible for Mme. Kocova to fulfill her obligations against you. MJRZWO.

* * *

Variations, always alert and progressive, will publish an operatic film scenario next week, showing what such a screen play should be like.

* * *

And still the puzzle photographs arrive. E. R. G. contributes this picture from the Il Progresso Italo-Americano (New York) of October 27, and says: "I have strong reason to suspect that the lady shown in the picture is not Genevieve Tobin but Ernestine Schumann-Heink." Both should feel flattered.

...NO MARTINI e GENEVIEVE TOBIN in una scena del film "Here's to Romance", ora all'Academy of Music di New York.

ART IS EVER YOUTHFUL

Frank Wenker, that shining bulb at the Met., has added a new word to his publicity verbiage. Whether I know how to spell it correctly or not it sounds like this. *Hassapazzazza.* What it means I have no idea, nor can I find out.

If you meet Frank you'll hear him declaim it on the slightest provocation. As far as I can gather, it refers to anyone, man, woman or child or all of the gods, prehistoric, pagan or oriental.

Ask Frank to elucidate if you see him. *Hassapazzazza* indeed!

* * *

Walking First Avenue with my lady two Sunday afternoons ago, I saw a motor of the limousine variety packed to the axles with humanity. I drew my companion's attention to it and she exclaimed, "Some Long Island Italian tribe out for a holiday."

To my amazement, as the car turned the corner and passed me, I saw Gena Branscombe's smiling facade gazing out of a rear window. Who were your eight friends, Gena?

* * *

Darling readers, I'm so excited I'm jittery. I went to that new play, There's Wisdom in Women, at the Cort Theatre last night and laughed so much over the attempts Walter Pidgeon (an amorous concert pianist) made to live a full and rich life, that I lost my best pearl shirt-stud which my wife bought me at her favorite five-and-ten. Poor Ruth Weston, Walter's stage-wife, should know by now that all wandering boys not only have "athlete's foot" but pursuing hands which can never be controlled once they start to itch.

The chap I felt most in sympathy with was Glenn Anders, Walter's concert manager. The trials and tribulations of keeping a concert pianist's hands on an ivory keyboard demand enormous patience. No wonder Glenn salved his nerves by reading the Musical Courier. I strongly recommend that erudite sheet as a sedative powerful enough to quieten any nervy human.

By all means, see There's Wisdom in Women. You may lose your studs too in choleric laughter, but it's worth their price and the accompanying embarrassment. It's a clever show magnificently acted by the wisest of men and women.

* * *

The Metropolitan Opera Guild held its first luncheon at the Hotel Pierre last week. Me and three hundred and ninety-nine social celebrities were there. Glancing about, I saw the morning countenances (carefully powdered to prevent highlights) of Mrs. August Belmont, Blanche Witherspoon, Alma Clayburgh, Mrs. O'Donnell Hoover, Dorothy Dayton, Vera Curtis, Flora Bauer, Mrs. Ernest Hutcheson, Jerry Bergh, Frank Perkins, Earle Lewis, Lawrence Tibbett, Alexander Russell, Lucrezia Bori, Paul Cravath, John Erskine, Harold Flammer, Mme. Garrigue, Sue Harvard, Eunice Howard, Mrs. Ottaway, Emily Roosevelt, David Sarnoff, Olga Samaroff and Florence Wessell.

There may have been other tonal beauties there but I missed them, hidden as they were by the autumn bouquets and the cherry-topped ice-cream creations of the final course of the feast.

Once again I responded emotionally to Mrs. Belmont's oracular voice. She is certainly the modern exponent of the Delphian system. Never have I seen noisy waiters so quickly hushed.

* * *

Somebody overheard Frank Perkins relate a dream he had night before last. It went something like this.

Frank discovered himself enamored of one of the *ballerina* of the Monte Carlo Ballet, and in order to see her decided that he must take an interview with her or his life would be miserably unhappy all his remaining days. He found himself backstage at the Met. asking an official to be directed to the lady's dressing room.

"*Monsieur,*" he said in careful French, "*je cherche Mademoiselle . . .*"

"*Mais oui, monsieur, vous cherchez Mademoiselle . . .*"

"*Oui, monsieur, je cherche . . .*"

"*Mais, monsieur, elle n'est pas ici.*"

"*Où est Mademoiselle . . .?*"

"*Mademoiselle n'est pas ici. Monsieur* Taubman *de Le Temps . . .*"

"*Non. Je suis Monsieur* Perkins *de Le* Tribune."

"*Oui, monsieur, c'est ça. Vous êtes Monsieur* Perkins *de Le* Tribune *et vous cherchez Mademoiselle . . .*"

"*Oui, monsieur. Je suis Monsieur* Perkins *et je cherche. . . .*"

"*Mais, monsieur, je vous dis. Monsieur* Taubmann *parle avec Mademoiselle . . .*"

"*Mais, je ne cherche pas Monsieur* Taubmann, *je cherche Mademoiselle . . .*"

"*Oui, monsieur, vous la cherchez mais vous ne pouvez pas chercher Mademoiselle parce-que Monsieur* Taubmann *la cherche et il ne faut pas que deux messieurs cherchent la même femme.*"

"*Mais, monsieur, moi — moi — mois — je cherche—je cherche—je cherche—*"

And Frank woke up.

* * *

ASCAP had its semi-annual luncheon at the Hotel Astor last week with Gene Buck making one of the most brilliant speeches I have ever heard in my life. He got so excited that he got everybody else so excited that they cheered him because they were so excited. Now that's something, children.

Can you imagine such infants as Clara Edwards, Ernest Charles, Charles Wakefield Cadman, Mortimer Browning. Victor Young, Thomas Griselle, Charles Miller, Dana Suesse, Deems Taylor, Horace Johnson, James MacDermid, Helen Boardman Knox, Claude Warford, R. Huntington Terry, James H. Rogers, A. Walter Kramer, Lazare Saminsky, John Tasker Howard, Walter Fischer, Harold Flammer, Gustav Schirmer and Mana-Zucca clapping until their baby hands were all pink. Yet I saw them doing it, and loudly, too.

It's the first time I've ever seen any of this bunch of seat-warmers raise their paddies higher than enough to carry free cocktails to their rosy lips. I was very surprised. And I hope Gene realized and appreciated the tribute. No one else could have done it. I wonder why.

"He's legs aren't nearly as good as yours, darling. You should study for opera."

Foreign News in Brief

Polish Order Given to Hofmann

WARSAW.—The Polish Order of Polonia Restituta has been bestowed upon Josef Hofmann. The pianist, who is touring his native Poland, broadcast a program over the Polish radio network. R. P.

Bruneau Monument Unveiled

PARIS.—In the presence of the composer's family, friends, musical celebrities, and government officials, a monument to Alfred Bruneau was unveiled. It stands in the Batignolles Cemetery and is the work of M. Defrasse, member of the Institute, and George Prudhomme, sculptor.

Germany Has 100 Opera Houses

BERLIN.—According to recent statistics, Germany now has one hundred opera houses giving regular operatic seasons.

Strasbourg's Current Season

STRASBOURG.—This city's famous ten Subscription Concerts will this year be conducted by Fritz Munch, Paul Bastide, Paul Paray, and Ansermet. Soloists engaged are Germaine Martinelli, Panzera (singers); Adolphe Busch, Milstein (violinists); Palotaï (cellist) and Serkin (pianist).

Brussels Awards Vocal Prizes

BRUSSELS.—The prize winners of the International Singing Contest, which has been held here, are M. Tolkowsky, King's Prize; Mme. Holden and M. Godfroid, Brussels Prize; Alice Noguet, Henry Weyts Prize.

Paderewski's Homage to Planté

PARIS.—Paderewski has accepted the invitation given him by the organizing committee to be President of Honor of the group which is erecting a monument to the memory of Francis Planté, French pianist, who died last winter.

Congress to Be Held at Prague

PRAGUE.—The Czechoslovakian Society of Musical Education (founded in 1934 on the initiative of Kamil Krofta), is to hold an international congress of musical education in this city, April 4 to 9, 1936. The principal object of the congress will be the study of questions having to do with basic principles of modern musical education. Feature concerts are also being planned.

London's New Pavlowa Fountain

LONDON.—A fountain erected to the memory of Anna Pavlowa is to be built in Regents Park, near the swan lake. A work of Carl Miles, Swedish sculptor, it will cost over $100,000. Expenses are to be defrayed by the profits from a film of Pavlowa's life and art, to be shown simultaneously in London, Paris, and New York, on January 23, anniversary of the celebrated dancer's death.

Bordeaux Opera Begins

BORDEAUX.—The season at the Grand Theatre opened with a gala performance of Les Huguenots (Meyerbeer), followed by Faust (Gounod).

I SEE THAT

Erica Morini, violinist, will give a recital in Town Hall, New York, tomorrow evening (November 10), her first appearance in America since 1930

* * *

Arthur Loesser, pianist, is giving a program of nineteenth century music in the second of a series of three concerts at Town Hall, New York, on November 15. He played for the Bohemian Club of New York on November 4, and 12, is to be heard at Susquehanna University.

* * *

Alton Jones will give his annual New York piano recital at Town Hall on December 3.

* * *

On November 21 the BBC will broadcast from London the Couperin suite transcribed and orchestrated for the first time by M. Wood-Hill. This score was introduced at the Berkshire Festival last year.

* * *

John Carroll, American baritone, will give his annual New York recital at Town Hall, November 12.

* * *

Guiomar Novaes, Brazilian pianist, has been booked to play at Greensboro, N. C., on November 21 under the auspices of that city's Civic Music Association.

* * *

Richard Crooks is to sing at Dallas, Tex., on November 15 at the McFarline Memorial Auditorium. The recital is sponsored by the Women's Club.

* * *

Giacomo Bourg, teacher of several prominent singers of the operatic, concert and church world, is the composer of a song, Dreams, sung by Judith Kanner in Aeolian Hall, New York, last month.

* * *

Julius Huehn, baritone, is to appear as soloist with the Arion Singing Society at the Academy of Music, Brooklyn, N. Y., December 8.

Carl Friedberg, pianist, will appear as soloist with the National Orchestral Association (Leon Barzin, conductor) at Carnegie Hall, New York, November 18, playing the "Emperor" Concerto of Beethoven.

* * *

Frances Hall and Rudolph Gruen will give a two-piano recital at The Barbizon, New York, on December 1, under the auspices of the Barnard Club of Barnard College, Columbia University.

* * *

Virginia and Mary Drane, duo-violinists, were heard over WJZ on the NBC Music Guild program of November 4.

* * *

Honoring Henri Wieniawski and in commemoration of the hundredth anniversary of his birth, a group of violinists and lovers of the violin have organized the Wieniawski Association in New York. The officers are: Adam Kuryllo, president; Dr. John Allen and Carl Winter, vice-presidents; Mrs. Henry Carter, secretary; William Goold, treasurer.

* * *

Gustav Schuetzendorf is singing with the San Francisco Opera in the presentation of Wagner's Ring dramas. His appearances with this organization extend from October 25 to November 20.

* * *

The Carolina Folk Singers have completed their bookings for a December trip to Florida which include appearances for the Musical Art, Charleston, S. C.; Savannah Musical Club, Savannah, Ga.; Friday Matinee, Jacksonville, Fla.; Daytona Beach Music Club, Daytona Beach, Fla.; Woman's Club of West Palm Beach, and the Mana-Zucca Music Club of Miami, Fla. The Carolina Folk Singers are under the direction of Maurice Matteson.

OBITUARY

Theodore Stearns

LOS ANGELES.—Theodore Stearns, composer and music critic, died in West Los Angeles on November 1 at the age of fifty-five. Mr. Stearns' compositions include Suite Caprese, performed by the New York Symphony in 1927; and Snowbird, an opera which he described as a "one-act lyric episode," was sung in Dresden in 1928. Also in 1928 Mr. Stearns was awarded an endowment for creative work by the Guggenheim Foundation, under whose auspices he wrote Atlantis, a musical drama. In his student days in Germany he composed Indian Suite and Endymion, an opera.

His career as a music critic included serving for the Chicago Herald and Examiner and the New York Morning Telegraph. At the time of his death he was chairman of the music department of the Los Angeles branch of the University of California.

Mr. Stearns was a native of Berea, O., and took his early musical education at the Oberlin Conservatory of Music, going later to the Wurzburg Royal Conservatory of Germany. Surviving him are his wife, the former Margaret LaMar, a daughter and three sons. K. L.

Thalès

PARIS.—Thalès, one of the last of the *mimes,* died here at the age of eighty. Disciple of Rouffe and pupil of the great Deburau, he continued throughout his long career the Greek-Latin traditions of the art of mime. He was the author of a number of pantomimes, among which are Pauvre Pierrot and Deux coqs pour une poule. His farewell to the stage took place in 1927, at the Theatre de la Porte-Saint-Martin. Thalès was a member of the Society of Authors and Composers.

Mary Belle Swan

BUFFALO, N. Y.—Mary Belle Swan, for more than twenty-five years music critic for the Buffalo Courier-Express, died on October 26, at the age of seventy-three. R. P.

Dranem (Armand Ménard)

PARIS.—Dranem (by real name Armand Ménard) died here October 13, 1935. He had been ill for some time. A popular music-hall singer and *diseur,* his career was a long series of successes. He also appeared in operetta with success. He founded a Retiring Home for Lyric Artists at Ris-Orangis.

Jean Gounod

PARIS.—Jean Gounod, son of Charles Gounod, the celebrated composer, died here from illness, in early October.

Musicales

Tollefsen Recital in Brooklyn

Carl and Augusta Tollefsen, violinist and pianist, collaborated in a recital at the Tollefsen School headquarters in Brooklyn, N. Y., November 1, the program containing sonatas by Brahms and Grieg for piano and violin, and a series of five modern piano solos, performed by Mme. Tollefsen. The sympathetic ensemble of this artist-pair was never more in evidence than in the work by Grieg. A fine execution enabled listeners to appreciate the work to the full.

Among the piano solos were Tell Me Why, and Vague Memories, by Mme. Tollefsen, works of semi-modernistic character. They combine melodiousness and brilliance. F. W. R.

* * *

Brooklyn Morning Choral Presents Four Artists

BROOKLYN, N. Y.—The Morning Choral gave a program on October 22 at the Towers Hotel, presenting a program featuring Beatrice Whitlatch and Dorothy Coryell, duo-pianists; Anita Palmer, violinist; and Helen R. Anderson, contralto. Miss Whitlatch and Miss Coryell, who are students of Claude Gonvierre at the Ash Institute of Brooklyn, played spinets, presenting numbers of Mozart, Bizet, Stavenhagen, Gluck, Scarlatti and others. The novelty of their instruments, combined with the fine technic and tone quality of the performers, gave the young artists much success. Both appeared in costumes suitable to the period of the music they offered. Miss Anderson sang a group by Parker, Hawley and Sanderson, winning enthusiastic applause, and Miss Palmer was heard in numbers by d'Ambrosio, Wieniawski, Clarence Cameron White, Kreisler and Ada Zeller, who was accompanist for Miss Anderson and Miss Palmer. She, too, reaped a generous share of plaudits. Mrs. Harry C. Shroeder is president of this organization, and Herbert Stavely Sammond is conductor. T. K.

* * *

Bernard Gabriel Heard at the Barbizon

Bernard Gabriel, pianist, gave a recital at the Barbizon, New York, on October 29. A program of generous proportions and pleasing variety included works by Handel, Brahms, Haydn, Chopin, Alessandro Scarlatti, Reger and Couperin. The latter part of the list was devoted to five of Mr. Gabriel's own arrangements of three Czardas Melodies; Paque Me Dice Cosas (Dominguez-Gabriel); three Louisiana Plantation Folk-songs; Princesita (Padilla-Gabriel); and Ma Tu Dormi Mary (Moleti-Gabriel).

Handel's suite No. VII was colorfully presented, as was Haydn's sonata D major, both numbers evoking much enthusiasm from the large audience.

Mr. Gabriel's playing was convincing and showed him so thoroughly acquainted with his material that his technic seemed instinctive, allowing him to concentrate entirely on the interpretation of the moods of the composers. Mr. Gabriel's finished playing and ability to arrange music definitely establish him as a young artist of extensive musical knowledge. J. C. S.

* * *

League of Allied Arts Musicale

The League of the Allied Arts gave a musicale on November 3 at the Van Dyck Studios, New York. The featured artist was Grace Bush of Los Angeles, who appeared in a program of her own compositions. The studio was filled with an attentive and appreciative audience, including prominent musicians and followers of other arts. Mrs. Bush's compositions heard on this occasion included settings for poems and monologues. Her musical gift is melodious and atmospheric, lending itself felicitously to the tonal mounting of poetic lines. Among the loveliest expressions of her talent was an Ave Maria and a musical background for one of her own poems, The Garden of the Bells, inspired by a visit to one of the old missions of California. Florence Otis, soprano, and director of the league, and several other artists assisted Mrs. Bush. M. L. S.

* * *

Scriabin Circle Meets

An audience definitely absorbed in the musical and intellectual presentation of Scriabin, by Katherine Heyman, at the Bates Studio, New York, on November 2, applauded her clearly expressed analysis of his music. The structural content, design, meter, flow of ideas, all were encompassed in Miss Heyman's talk; frequent exemplification of the high-lights of the Scribian music at the piano, characterized always by luscious tone and spontaneity, lent additional attraction to the affair. Music which a few years ago seemed nothing less than impertinent chromatic improvisings became clear under the Heyman elucidation and performance, and loud applause showed the appreciation of those present.

It is hoped to present a large portion of the 200 piano compositions of Scribian in the cities having these Circles; 125 members are already registered in New York and elsewhere. The next meeting, scheduled for December 7, is under the direction of Faubion Bowers, director of Circle No. 2 in Tulsa, Okla. F. W. R.

* * *

Constance Veitch Cello Recital

With Olga Sapio at the piano, Constance Veitch gave a cello recital at The Barbizon November 3 which showed an opulent tone coupled with plenteous technic in works by Boellmann, Glazunoff, Bloch, Popper and others. Serious partnership between her and Miss Sapio was illustrated in their superior playing of Boellmann's symphonic variations. The pianist in this showed herself a worthy daughter of her distinguished parents. A minor sadness permeated the Bloch Prayer, contrasting with the melodiousness and rapid-fire finale of Popper's Hungarian Rhapsodie. Definite unity between both artists made their ensemble highly enjoyable, and continued applause brought encores. F. W. R.

* * *

Seibert Gives Organ Concert

Henry F. Seibert, Mus. D., gave a program of music for the organ at the Lutheran Church of Holy Trinity, New York, on November 3. A good-sized audience heard excerpts by Bach, Mendelssohn, Wagner, Reger, Bingham and Yon, discerning the wide variety and all-embracing technic of the organist. The clean-cut performance of a Mendelssohn sonata, the grandeur of Wagner's Parsifal excerpt, the songful chorale by Bach were conspicuous in their treatment by Dr. Seibert. Highly enjoyed were Twilight at Fiesole (Bingham), and Yon's concert study in D, with its pedal-passage obligato. The former had the characteristics of melody and chime-effects, while the Yon piece was of dashing virtuosity. F. W. R.

* * *

Plotnikoff Conducts Symphony Orchestra

Bronx County Building held a large audience at the November 1 concert by the Richmond (S. I.) Symphony Orchestra, Eugene Plotnikoff conducting a program containing works by Bach, Mendelssohn, von Weber and others. Real listeners made up the audience, and sustained applause followed Gounod's little-played Judex, a work with beautiful cantilena. Glazunoff's Valse de Concert incited certain young hearers to humming and whistling the chief melody, and plenitude of tone marked the strings in performing Bach's Air. Delibes' ballet, La Source, concluded a program of singular interest. F. W. R.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, November 9
Henriette Michelson, pianist, Town Hall (A)

Sunday, November 10
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Creighton Allen, pianist, Steinway Hall (A)
Louis Shenk, baritone, Town Hall (A)
Music Guild Concert; Nancy Wilson and Genia Luboshutz, cellist and pianist; Leonard Liebling, commentator; Town Hall (A—5:30)
Erica Morini, violinist, Town Hall (E)

Monday, November 11
Harvey Shapiro, cellist, Town Hall (A)
Philharmonic-Symphony Chamber Orchestra, Town Hall (E)

Tuesday, November 12
David Brynley and Norman Notley, duet recitalists, Town Hall (A)
New York Women's Symphony Orchestra, Carnegie Hall (E)
John Carroll, baritone, Town Hall (E)

Wednesday, November 13
Ria Ginster, soprano, Town Hall (E)
Carl Saliani, pianist, Steinway Hall (E)

Thursday, November 14
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Marga Waldron, dancer, Barbizon-Plaza (E)

Friday, November 15
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Arthur Loesser, pianist, Town Hall (E)

Saturday, November 16
James Friskin, pianist, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
La Argentina, dancer, Endowment Series, Town Hall (E)

Sunday, November 17
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Webster Aitken, pianist, Town Hall (A)
Music Guild Concert; Florence Easton, soprano; Leonard Liebling, commentator; Town Hall (A—5:30)
Beatrice Belkin, soprano, and Vrionides Sinfonietta, Town Hall (E)

Monday, November 18
National Orchestral Association, Carnegie Hall (E)
Lee Pattison, pianist, Town Hall (E)
Helen Lanier, soprano, Barbizon-Plaza (E)
Bessie Trent, soprano, Steinway Hall (E)

Tuesday, November 19
Roman Totenberg, violinist, Town Hall (A)
Philadelphia Orchestra, Carnegie Hall (E)
Frederic Langford, tenor, Town Hall (E)

Wednesday, November 20
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Thursday, November 21
Boston Symphony Orchestra, Carnegie Hall (E)

Friday, November 22
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Frank Sheridan, pianist, Town Hall (E)
Roger Sessions Program, New School for Social Research (E)

Saturday, November 23
Boston Symphony Orchestra, Carnegie Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Povla Frijsh, soprano, Town Hall (E)

Sunday, November 24
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Florence Page Kimball, soprano, Town Hall (A)
Music Guild Concert; Grisha Goluboff, violinist; Leonard Liebling, commentator; Town Hall (A—5:30)
Edith Lorand and Her Hungarian Orchestra, Carnegie Hall (E)
Audray Roslyn, pianist, Town Hall (E)

Monday, November 25
Marion Kerby, diseuse, Town Hall (A)
Carnegie Centenary Concert, Carnegie Hall (E)
Beethoven Association, Town Hall (E)

Tuesday, November 26
Remo Bolognini, violinist, Town Hall (A)
Musical Art Quartet, Town Hall (E)

Wednesday, November 27
Eugene List, pianist, Town Hall (E)
Lotte Lehmann, soprano; Harold Bauer, pianist, Waldorf-Astoria (E)

Thursday, November 28
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, November 29
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Don Cossack Russian Male Chorus, Carnegie Hall (E)
Mila Kocova, coloratura soprano, Endowment Series, Town Hall (E)

Saturday, November 30
Ernest Hutcheson, pianist, and Felix Salmond, cellist, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Giulio Ronconi, baritone, Town Hall (E)

Sunday, December 1
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Arthur Loesser, pianist, Town Hall (A)
Concert under auspices of Jewish Nat'l. Fund, with Friedrich Schorr, baritone; Ruggiera Ricci, violinist; Sascha Gorodnitzki, pianist, Carnegie Hall (E)
John Kelvin, tenor, Town Hall (E)
Music Guild Concert; Mario Cozzi, baritone; Leonard Liebling, commentator; Town Hall (A—5:30)

Monday, December 2
Florence Vickland, soprano, Town Hall (A)
Anna Grossman, pianist, Town Hall (E)
Edwin Grasse, violinist, Steinway Hall (E)

Tuesday, December 3
La Traviata, presented by Max Rabinoff, Carnegie Hall (E)
Eide Norena, soprano, Town Hall (E)

Thursday, December 5
Marina Yurlova, dance recital, Town Hall (A)
Philharmonic Symphony Orchestra, Carnegie Hall (E)

Friday, December 6
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Fritz Kreisler, violinist, Carnegie Hall (E)
Frances Jenkins, song recital, Town Hall (E)

Saturday, December 7
Joseph Szigeti, violinist, Carnegie Hall (A)
Guiomar Novaes, pianist, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Workers' Music League, concert, Town Hall (E)

Sunday, December 8
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Elisabeth Rethberg, soprano, Town Hall (A)
Music Guild Concert; Klara Kwartin, soprano; Leonard Liebling, commentator; Town Hall (A—5:30)
Herman Katims, pianist, Carnegie Hall (E)
Mario Chamlee, tenor, Town Hall (E)

Cleveland Orchestra Starts Oberlin Conservatory Series

OBERLIN, O.—First of the nine artist recitals given at Oberlin Conservatory of Music was presented by the Cleveland Orchestra, on October 22, in Finney Memorial Chapel. Artur Rodzinski, brilliant leader of the orchestra, chose for his program the toccata and fugue in D minor by Bach; Paul Hindemith's symphony, Matthias the Painter, and the symphony in C minor by Schubert. Showing once more the same powers of interpretation, Dr. Rodzinski was forced to return again and again by the applause of enthusiastic listeners. Dr. Rodzinski and the orchestra will make their next Oberlin appearance on December 17.

Other recitalists of the series are Ruggiero Ricci, Kirsten Flagstad, the Kolisch String Quartet, Myra Hess, Emanuel Feuermann and Artur Schnabel. G. S.

"THERE ARE TWO MORE CONCERTS AND THEY ARE RECOMMENDED *for Mr. Loesser is not only a technically masterful and musical pianist but also a clear and persuasive exponent of all that he plays. These things don't inevitably come together in the same man.*"
—Robert A. Simon, The New Yorker, Nov. 2, 1935

ARTHUR LOESSER
PIANIST
Town Hall Recitals

Friday Evening, November 15th
NINETEENTH CENTURY MUSIC

Sunday Afternoon, December 1st
TWENTIETH CENTURY MUSIC

Reviews of October 22nd Recital

"Mr. Loesser again made known his expert musicianship, impeccable technique and refinement of feeling."
—N. Y. Times.

"Arthur Loesser brought to his audience in Town Hall an art as pleasurable as his program."—N. Y. Sun.

CONCERT MANAGEMENT VERA BULL HULL, 113 West 57th Street, New York City

Monte Carlo Awaits Variety of Events

Opera and Concert Attractions Make Rich Roster for Coming Season

MONTE CARLO.—Raoul Gunsbourg has made known his plans for the Monte Carlo opera season, which will be given under the patronage of the Sovereign Prince of Monaco, and will run from January to the end of March.

If lovers of Wagnerian sensations have this year been deprived of the privileges of Bayreuth, they can obtain them at Monte Carlo, for the entire Bayreuth company, headed by Franz von Hoesslin is coming here to perform Rheingold, Die Walküre, Siegfried, and Götterdämmerung in their original tongue and according to the best-known traditions.

After the Ring, the French and Italian season will commence, the usual repertoire being listed. Faithful to its established practice of creating at least one work a year, the Monte Carlo Opera will bring out Le Lys d'Or, by Mikael Krasznay, young Hungarian composer.

NEW ARTISTS

Among new artists, Raoul Gunsbourg has announced the engagement of an Ethiopian princess: Princess Jarbore, who will make her debut in Aïda. Norberto Ardelli, a new American tenor, will debut in Norma and Aïda, Chaliapin is to appear in Boris, and Lily Pons, in her repertoire, will sing with tenor Malipiero and baritone de Luca. Georges Thill and José Luccioni, tenors, have also been engaged, not to overlook Fanny Heldy, Hoerner, Norena, Braneze, Renaudin, Richardson, Espirac, Modesti, Marvini, and others. These latter are all from the Paris Opéra. From the Opéra-Comique will come Ben-Sedira, Stappen, Corke, Verdiere, Givaudan, Pujol, Lafont, and Fraikin, from the Scala of Milan we are to have Rutili, Giani, dalla Rizza, Tapales Ysang, and Autori. The ballet for the season promises principally artists from the Royal Opera of Belgrade, with Madame Kirsanova as ballet mistress. The orchestra will in turn be conducted by La Rotella, Steiman, Scotto and Ruhlmann.

The season also schedules performances of light opera, recitals by many famous singers and instrumentalists, and series of orchestra and chamber music concerts. The spring season will be lent a brilliant note by the annual appearances of the Russian Ballets of Monte Carlo.

SÈBASTIAN JASPARD.

Granville English Cantata Performed

Granville English's cantata, The Ugly Duckling, for junior chorus and orchestra, will be presented November 13 at Bosse High School, Evansville, Ind., by a chorus of 400 voices with orchestra (Ralph Sloane, director).

Other performances have been at Ann Arbor, by the Chicago Symphony Orchestra and Festival Chorus, the Chicago North Shore Festival and Century of Progress Exposition, Chicago.

Arthur Mendel Heard in Lecture-Recital

On November 6, Arthur Mendel gave the fourth in his series of twelve lecture-recitals on the thirty-two piano sonatas of Beethoven at the Dalcroze School of Music, New York. Opus 10, Nos. 1, 2 and 3 were analyzed. Carl Deis and Sylvia Sapira played the illustrations.

Harriet Foster's Career

Harriet Foster, who has opened a new studio in New York, is a vocal teacher with an extensive background of experience in concert, recital and oratorio. Her voice, which is a mezzo-contralto, was trained under Mathilde Marchesi in Paris; Frau Schultzen von Austin and Fraulein Rees, Berlin; Sir Henry Wood, London; and Mme. von Feilitzsch, Victor Harris, Oscar Saenger and Louis Koemmenich, New York. She has appeared in concert during several seasons of the Promenade and Sunday Symphony concerts at Queens Hall, London, under the baton of Sir Henry Wood, who also accompanied her at the piano in recital. At Queen's Hall she and

HARRIET FOSTER

Françon-Davies, baritone, sang in Elgar's Dream of Gerontius under the baton of Felix Weingartner, with the Sheffield Choir of 300 voices and Sir Henry Wood at the organ. Again before a London audience, she sang in a recital of Jean Gerardy, Belgian cellist. In the United States Miss Foster has been featured with the New York Symphony, Pittsburgh Symphony, New Haven Symphony, the Bethlehem Bach Choir and the Philadelphia Orchestra, and the Milwaukee Symphony.

WJZ WEAF WABC WOR
Dialed by M. L. S.

Lovers of violin art were served full measure on Sunday night, with Joseph Szigeti, soloist with Victor Kolar and the symphony orchestra on the Ford Hour (WABC), and Jascha Heifetz with the General Motors orchestra, under Erno Rapee (WEAF). . . . Mr. Szigeti exhibited his world-renowned powers of tone and technic in music by Corelli, Hubay and others. Music lovers within the widespread network of these broadcasts were regaled with some of the finest violin playing they are ever likely to hear. Mr. Szigeti's musical expression has fluency, brilliance and the high dignity of a master interpreter. The orchestra and the Ford Chorus gave their usual meticulous response to Mr. Kolar's fine conducting.

Heifetz, on the General Motors' WEAF hook-up, gave freely of the delights of his luminous art. By the way, advance publicity for this Heifetz appearance quotes him as declaring pieces of concert length are too long for radio use. "The composers of America," he remarks, "and the world for that matter, ought to get busy and write some music I can play in one and three-quarter minutes. Radio has peculiar needs. Radio is brief, the masterworks of the musicians who lived and died before Hertz and Marconi were, in the main, written for the concert-goer who expected to spend at least two hours at each concert. The instrumental soloist for the microphone needs absolutely first-rate music about the length I have mentioned." . . . This sovereign behest ought to set all the composers of "absolutely first-rate music" to chewing their pencils.

On the WOR "Master Musicians" series, the November soloist with Alfred Wallenstein and his orchestra was Youry Bilstin, exponent of instruments of the past. He played—and played with beauty and suavity—a viole de gambe, if we understood the announcement correctly. The commentator was Pitts Sanborn.

Verna Osborne, soprano, was heard in yet another of her concerts with the American Art Trio with which WOR's Sunday morning schedule is graced. Miss Osborne offered numbers of Mozart and others, her fresh, pure voice a lovely setting for the music she sang.

Grace Moore being minus a couple of tonsils and the bereavement comparatively recent, she was unable to keep her usual Monday evening engagement on WEAF. Nelson Eddy was the pinch hitter, his selections running the tonal gamut from Broadway hits to the Toreador Song. The noted baritone's voice, one of the bright treasures of concert, sound pictures and opera as well as radio, registered triumphantly over the air-waves.

On Wednesday afternoon, the Curtis Institute of Music broadcast another program over the Columbia network, the second in this year's series and the first composers' program. This was an all-Beethoven list, bringing forward the talents of Charlotte Ridley, soprano, Joseph Levine, pianist, Leonard Rhodes, cello, and Ralph Berkowitz, pianist.

WEAF's "Music is My Hobby" program on Thursday evening had a distinguished visitor in Major Loudon Greenlees, Scottish baritone. This was Major Greenlees' farewell engagement in America, before sailing for England. While here, he has sung over the radio several times, one of his programs having to be repeated by popular request. His return to this country soon after the New Year will doubtless bring further microphone transmissions of his voice to American radio listeners. The outstanding qualities of his singing are the fine calibre of his tones and the fastidious style of his delivery.

The Show Boat, WEAF's long-lived feature, has a new feminine protagonist. None other than "Virginia Lee" (Winifred Cecil to you). Miss Cecil made her debut in the role on the October 31 broadcast, and continues weekly on this sprightly program. She scored instantaneously for her bright, well-placed voice and the personal charm which underscores her success.

Althouse Hailed in Vancouver Recital

Metropolitan Tenor Assisted by Querita Eybel, Soprano, in British Columbia Program—Resident Orchestra Heard with Jan Cherniavsky as Soloist

VANCOUVER, B. C.—Paul Althouse, tenor, and Querita Eybel, soprano, were heard in recital in the Vancouver Theatre October 1. Both artists were acclaimed by an audience which filled the auditorium. Mr. Althouse, in particular, impressed with his musical finesse and glorious voice. He was recalled repeatedly.

The Vancouver Symphony Orchestra opened their sixth consecutive season, October 6, at the Strand Theatre under its conductor, Allard de Ridder. The keen enthusiasm of the capacity audience testified to the esteem and regard that Vancouver has for her orchestra. The highlight of the afternoon was the Mozart Coronation Concerto in D major, splendidly played by the orchestra and the soloist, Jan Cherniavsky. Arthur Benjamin's Ceremonial March, Heritage, in which the orchestra was assisted by the Burrard Male Choir, was also on the program.

SONG AND DANCE FESTIVAL

Once again the Vancouver Folk Song and Dance Festival was held in the Hotel Georgia, October 16, 17, 18 and 19. This is the third event of this kind and the general consensus of opinion was that each year has been a distinct improvement over the previous one. The festival closed with a gala concert on the final night.

The soloist chosen for the opening recital of the Vancouver Woman's Musical Club, October 16, was the Canadian tenor, Carl Horthy. His accompanist was William Dichmont. Frederick Chubb, organist of Christ Church Cathedral, gave a recital in the church auditorium, October 15, to a shamefully slim audience. The works of Bach, Elert, Widor, Liszt, Hollins, Jongen, Wagner, Dvorak and Lemare were represented on the program. The assisting artist was Edythe Lever Hawes, soprano. A. F.

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Rochester Premiers American Scores

(Continued from page 5)

cation as to the programmatic content of the music. Mr. Still's music is characteristically naive as to its style of delineation, withal sincere as to its expression of the composer's personality.

Russell Baum, who is a graduate of the Eastman School of Music, now teaching in Buffalo, N. Y., was the soloist in his own variations. His composition shows evidence that he has taken to heart two composers named Brahms and Rachmaninoff; however, the work is consistently made, the solo instrument passages are written intelligently, and the accompaniment shows a skillful manipulation of orchestral colors. One felt, oddly enough, a lack of sufficient variation in the variations, but there is no doubting the total effectiveness of the score. The composer was given hearty acclaim for his brilliant playing.

Two other movements of Mr. Eppert's Symphony of a City were played on this series last year; the impression left with the reviewer at that time was merely verified on the hearing of this last movement of the cycle—namely, that Mr. Eppert commands an extraordinary orchestral technic, but his music is prone to be a bit overly obvious as to its derivations; orchestral color for its own sake does not always justify nor entirely cover up the lack of interesting musical material.

The ballet suite of Mr. Barlow, who is also a graduate of the Eastman School, is a pertinent example of the tendencies of the younger school of America composers today. Brilliantly scored, the music is rich in rhythmic interest and should prove to be a most colorful and effective work when staged. Dr. Hanson conducted all these works with meticulous consideration and the orchestra played them splendidly.

The next American Composers' Concert is scheduled for December 12, and tentatively includes a symphony by Harl McDonald, a new work for piano and orchestra by Gordon Kinney, a graduate of the Eastman School, and a work of Charles Martin Loeffler, in memory of that composer's death this year. Other concerts in this series to follow are to be heard January 16 and May 1, the last a part of the annual Festival of American Music to be held this year from April 27 to May 2. In conjunction with these concerts, Dr. Hanson each year presents two programs of student compositions for orchestra, and these new works will be heard on March 31 and April 2 of the coming year.

Tosca Brilliantly Sung

In recent years much ado has been made of the pertinent question—shall opera in this country be given in English or continue to be sung in its original or native tongue? A satisfactory answer to this question was given in Rochester on October 25 and 26 by means of two outstanding performances or La Tosca, sung in English. The Rochester Civic Music Association, in presenting this operative departure, was merely substantiating its belief that grand opera should be freed from the fetters of stuffy traditionalism, and should be heard in a more vital and realistic manner, utilizing the modern conception of drama, as seen on the legitimate stage, as suitable background for the opera's music All this was proved in a convincing manner here in this performance of the Puccini opera.

Leonora Corona, of the Metropolitan roster, made a lovely Tosca; her excellent diction and fine histrionic abilities added greatly to the total enjoyment of the opera, as did her inspired singing, especially in the impassioned aria during the second act. Armand Tokatyan's lyric tenor was heard to splendid advantage as Mario. In the haunting aria which Mario sings as he writes his farewell to Tosca, Mr. Tokatyan rose to truly artistic heights. An especial word of praise must be accorded Carlo Morelli for his colorful Scarpia. In a role oftimes distorted to melodramatic absurdity, Mr. Morelli played with a restraint that was highly commendable. His rich baritone and obviously sincere acting combined to make his part one to remember.

Minor roles were well handled, in particular the humorous Sacristan of Leroy Morlock, and the subservient Spoletta of Edward Van Niel. A large chorus under Paul White contributed some markedly beautiful effects in the finale of Act I, and in the off-stage singing in the second act. The Rochester Civic Orchestra was in the pit and, under the leadership of Guy Fraser Harrison, gave highly sympathetic support to the singers.

Student Composers' Events Planned

An innovation in musical programs given this year at Cutler Union, on the women's campus of the University of Rochester, will be the presentation of four programs comprising chamber works of talented student composers of the Eastman School of Music. The interest of the University in American music, stimulated by the American Composers' series, has resulted in the request that the programs be given for the benefit of the College of Arts students who are interested in the newer American music. Young composers whose compositions will be heard on these concerts include Victor Allesandro, Wayne Barlow, Frank Cunkle. Gomer Jones, Kent Kennan, Walter Mourant, Gardner Read, Arthur Whittemore, and Frederick Woltmann. These programs are to be directed by a committee from the Arts College under the general direction of Helen Neely, and are sponsored by Dr. Howard Hanson, who will be present at each recital to talk informally about the composers.

LUCILLE MEUSEL,
leading soprano with the San Carlo Opera, is appearing throughout the company's transcontinental tour as Gilda, Martha, Lucia and Violetta. (De Haven photo.)

Tito Xirelli Heard in Chicago Recital

Tito Xirelli, Greek baritone, was heard in recital at Kimball Hall, Chicago, October 30, under the auspices of the Hellenic Club of Professional Men of that city. Mr. Xirelli was assisted by his wife, Ismene Xirelli, contralto and Edgar Nelson, accompanist.

A series of recitals for his fellow countrymen, to be given throughout the United States during the current season, was opened by a debut appearance as soloist at Town Hall, New York, last fall. Mr. Xirelli sang the title role in Verdi's Rigoletto with the Chicago Opera Company, at the Hippodrome in New York prior to his Town Hall appearance. He came to this country directly from the Berlin State Opera.

Seattle Symphony Orchestra Begins Year

Seattle.—The Seattle Symphony Orchestra, led by Dr. Basil Cameron, opened its season on October 28 before a capacity audience. Their program included the Beethoven first symphony and a dance suite for strings by Carl Paige Wood.

The orchestra is entering on an auspicious season. The entire Monday night series is completely sold out. On the schedule are twenty-five Seattle concerts and a three weeks' tour of the Northwest. J. H.

Stueckgold to Make Coast Tour

Grete Stueckgold will tour to the Pacific Coast for appearances in January. She sings as Rosenkavalier with the Cleveland Orchestra and with the Cincinnati Symphony in Die Walküre early in November.

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Music in Paris

(*Continued from page 5*)

son at least enjoyed neither its humor nor its music.

ROUSSEL'S NEW SYMPHONY MAGNIFICENT

The Pasdeloup Orchestra's first concert of new works consisted of Roussel, Honeger and Ravel. It brought honor to the orchestra, its conductor Albert Wolff, the composers, their music, and an open-minded audience.

Roussel's fourth symphony is a signal contribution to modern art. It proves the vitality of the French symphonic school and the presence amongst us of a great master. The work is in four movements: *Prelude-allegro, lento molto, allegro scherzando, finale.* From first note to last it held ears, mind and emotions in an equal state of enchantment. Farther than this music cannot go, higher it cannot aspire.

Honegger's Radio-Panoramique purports, so far as I could make out, to show you what happens, or is liable to happen, when you turn on your radio. Something comes over beautifully for a while, then all at once. . . . You try to get back that Bach and get a jazz orchestra instead. Just turn on your radio. Ravel's Enfant et les Sortilèges, heard for the first time in concert, left something to be desired. It is a stage work and comes off better as such.

GIESEKING SCORES

Pleyel Hall was well filled on the occasion of Gieseking's piano recital. Gieseking was in fine form and gave a conclusive account of his artistry in a program of Bach (partita No. 2), Mozart (sonata in A), Schumann (Arabesque, op. 18), Chopin (five mazurkas) and Debussy (Pagodes, Soirée dans Grenade, Cloches à travers les feuilles, Poissons d'or). I cannot agree with the writers who speak of Gieseking in terms of magic and alchemy. Nothing could be wider of the point. Magic has an unnatural connotation, and alchemy suggests the unwholesome practice of making gold of inferior material, whereas the truth of the matter is that both Gieseking and his playing are utterly natural. The pianism is not only wholesome but purity itself. And as to Gieseking being an alchemist of the pianistic, he is far too richly endowed, besides is too honest, to try to fool people into accepting trickery and getting them to applaud something that is not genuine. Gieseking and his art obey natural law. The sentence is short but it is the nut that contains the sum and substance of the entire matter.

CHALIAPIN RETURNS

For the purposes of the naughty czar Boris, the Opéra-Comique went Russian, the going Russian being the return of Chaliapin to the operatic boards. Fully recovered from his recent illness, the veteran singing-actor (he has been at it over forty years) disclosed considerable vocal robustness and his wonted histrionic fire and finish. His success was such that more performances of Boris were announced, not to overlook a number of presentations of Prince Igor.

MISTINGUETT IN OPERETTA

This form of entertainment, a French specialty, had its seasonal beginning in Un Coup de Veine (A Stroke of Good Luck), a spectacular musical comedy in two acts and ten scenes, by Albert Willemetz and André Mouezy-Eon, music by Maurice Yvain, at the Theatre de la Porte-Saint-Martin. The music, light in character, is altogether breezy, tuneful, and extremely cleverly orchestrated, the orchestra itself being excellently conducted by Silvio Mosse. The story is about a poor street girl who finds a lottery ticket in a garbage can, wins three million francs and then sets out on a career of high life and doing good. Mistinguett not only takes the role of the lucky street girl, she fills the evening, is the whole show. The airs are saucy, the French that is exchanged is saucier, and—provided you are quick at French and up to French humor—the evening is a pleasant one indeed. Mistinguett made her operetta debut in 1911, in La Vie Parisienne, lest any of you may fear that she is now undertaking something foreign to her capacities.

BY PROXY

It was a great joy the other day to hear the Philadelphia Orchestra. There were no special lighting arrangements and nobody got called down for coming in late or going out early, but the Philadelphia Orchestra was heard and under Stokowski. It was a dynamic, brilliantly rhythmic, beautifully colored reading of the New World Symphony, by Dvorak. What a full-throated orchestra it is, how great its power of song, its capacity for majestic profundity being illustrated throughout the lovable work. Another fine record is the aria based on the organ prelude: Man, Mourn Thy Great Sins, by Bach-Reger, played by string orchestra directed by Edward Fendler. It was also refreshing to hear at the séance in question, Lily Pons, pearl of human warblers, in the Una voce poco fa aria from Rossini's Barber. In the present instance, *una voce* would seem to be and to do everything. Somebody will of course write me a smart letter about the Philadelphia Orchestra being in Pennsylvania and not Paris, and dainty little Lily in New York. So they are, but their records are now on tap in these parts, and that is how this reviewer heard them and why he recommends others to follow suit.

Victoria Civic Opera Sings Lohengrin

New Organization Plans Series—Paul Althouse and Querita Eybel Among Recitalgivers in Canadian City

VICTORIA, B. C.—The recently-formed Victoria Civic Opera Company offered its first presentation October 18 and 19 in the Royal Victoria Theatre. The ambitious choice of the organization was Lohengrin, and capacity houses greeted each of the performances. Basil Horsfall, the conductor, had worked prodigiously with the raw material supplied him, and the result not only won him acclaim but pleasantly surprised the many sceptics who had felt the ambitions of the V.C.O.C. were far beyond their abilities. The cast included Carl Horthy (Lohengrin); Harry Johns (King Henry); A. Fraser Lister (Telramund); Alva Wetherall (Herald); Margaret Mackie (Gottfried); Dorothy Parsons (Elsa); and Edith Mayell (Ortrud).

The Victoria Civic Opera Company has the financial backing of several business men and a particularly alive executive. Plans are under way for the next presentation, the choice being Verdi's Aida. The V.C.O.C. are also producing the operetta, The Chocolate Soldier, rehearsals already being under way.

ALTHOUSE AN EYBEL IN RECITAL

Victorians enthusiastically welcomed the joint recital of Paul Althouse, Metropolitan tenor, and Querita Eybel, San Francisco soprano, which took place at the Empire Theatre, October 2. Operatic excerpts included O Paradiso from Meyerbeer's L'Africaine, the Spring Song from Wagner's Die Walküre, and Dich Theure Halle from Wagner's Tannhäuser. Songs by Handel, Strauss, Schubert, Martin, Wolfe, Gretchaninoff, Rachmaninoff and Wolf completed the program. The two singers completely captivated their audience. Mr. Althouse is certainly one of the finest tenors Victoria has ever heard. Pablo Miquel was the artistic and able accompanist.

OTHER MUSICAL EVENTS

The opening recital of the Victoria Musical Art Society, president, Mrs. C. S. Beals, served to introduce Jean de Rimanoczy, concertmaster of the Vancouver Symphony Orchestra, to local concert-goers. The assisting artist was Phyllis Ward, Vancouver pianist, who offered fine support both as soloist and accompanist.

Gertrude Huntly Green, Canadian pianist and one-time resident of Victoria, opened the local 1935-36 season, her recital taking place in the Royal Theatre, September 5, under the sponsorship of the Beaux-Arts Society. Highlights of the program were the Schumann Carnival; the Strauss-Tausig Man Lives But Once; and the several Chopin numbers.

A joint recital, which took place in the Empress Hotel, September 13, featured Ogreta McNeill, soprano, and Kathleen Irwin, Toronto pianist.

Mrs. J. O. Cameron presented Adele Bucklin, violinist; Mary Bucklin, cellist (daughters of the former American consul to Victoria) and Randolph Hokanson, Seattle pianist, in a joint recital, September 18, in the Empress Hotel. Each artist included several solo numbers in the program as well as uniting to play two trios, the country Magic

ISIDOR ACHRON,
pianist, a soloist at the Hollywood Bowl in August, has been re-engaged there for next summer. Mr. Achron will be heard in recital on November 10 at Scranton, Pa.
(Photo © G. Maillard Kesslere.)

op. 47 of Armstrong Gibbs, and the Brahms trio in C minor, op. 101.

An enjoyable recital took place October 25 at the First United Church when the Schubert Club and the Meistersingers united under their common conductor, Frederic King. Composers programmed were Parry, Mascagni, Beethoven, Schubert, Huhn, Heger and Wagner. The soloist on this occasion was Jack Smith, organist.

A. F.

American Guild of Organists' Plans

Morris Watkins, chairman, announced matters of interest to the American Guild of Organists at the first meeting of the season, October 29. A Christmas-week festivity, an appearance by the Roth String Quartet and other events are scheduled. Mr. Wright presented certificates to the members who passed the May examinations, among others to Edward Morrison, a young colored man. Warden Doersam, and several founder-members, including Messrs. Woodman, Sealy, Carl and Baldwin, addressed the assembly.

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Theodore Thomas, the Man and His Work

(*Continued from page 6*)

among the musical public which later bore fruit in the symphony orchestras organized in practically every major city of the country.

These years of extended musical activity were marked by untiring endeavor, by successes and failures. The latter, his connections with the Cincinnati Conservatory and the American Opera Company, we shall dismiss with bare mention. They were but unfortunate incidents in a brilliant career and they were failures through no fault of Thomas. His successes, on the other hand, belong to the history of American music as definite marks of progress.

Thomas was always a strong champion of Wagner, and his pioneering work in the Wagnerian school cannot be over-estimated. Frequently, he played, from manuscripts sent him by Liszt, works of the great German master before they were performed in Europe. On September 17, 1872, Thomas gave the first all-Wagner program in America, and the performance was a tremendous success. It was also during this same season, in April, 1873, that the Thomas Orchestra with the assistance of the Handel and Haydn Society of Boston, performed for the first time in America the Beethoven Ninth Symphony.

Led Music Festivals

On several occasions, Thomas conducted the famous Cincinnati Music Festivals. The value which the members of the Festival Association placed upon his services are well indicated by the tribute which they paid him at his death. "What he accomplished for the education of the public and the cause of music in this city during those years of service is not recorded in any written annals, and cannot be; it is part of the history of Cincinnati and the lives of her citizens, which he enriched and made better and purer and happier by inspiring them with an appreciation of the highest and best forms of music, and by revealing to them the ineffable beauties of the art to which he devoted his life with noble and unselfish purpose."

In May, 1882, Thomas directed the gigantic musical festival in New York at which nearly three thousand singers and an orchestra of three hundred players participated. It was in the winter of this same year that he introduced the low, or "International" pitch into this country. This innovation, together with his introduction of uniform bowing in the string section of the orchestra, mark two distinct improvements in orchestral performance. In the spring of 1884, a Festival tour was made from ocean to ocean, starting in New York, continuing to San Francisco, and returning to Chicago, where it ended in the Summer Night Season of concerts.

When the American Opera Company came to an end in 1888, it was evident that the Thomas Orchestra would either have to disband or else continue the unsatisfactory round of travelling and overwork. However, the financial outlook for the latter alternative was even poorer than it had been in former years. The people all over the country were acquiring a taste for orchestral music, thanks to Thomas's unceasing efforts, but they were not yet sufficiently cultivated to be altogether discriminating, and this opened a field for inferior orchestras and military bands. Accordingly, it was decided upon to disband the great orchestra which had made history.

Chicago—And the End

In 1891 Thomas, despairing of hope of a permanent orchestra in New York, accepted the offer of the Chicago Orchestral Association to assist in the organization of an orchestra in that city, and to become its conductor. Here he faced anew many of the problems which had beset him in his earlier days. No suitable building was available for the concerts. The Auditorium, although obviously poorly equipped, was commandeered for the purpose. A more formidable obstacle, however, was the musical ignorance of the masses of people. Thomas's Summer Night Concerts had made marked progress in awakening a general love for music but it was chiefly music of lighter character, with symphonies administered in very small doses. His standard programs, although much milder than he was accustomed to give in New York, were labeled "too severe," and considerable criticism was leveled at the conductor. But here the example of the Boston Symphony Orchestra (which had been permanently established in 1880) came to his rescue. "Do you wish our programs to be inferior in standard to those of the Boston Orchestra?" he asked. "No," was the answer. "Well, we give every year a number of programs without a symphony. The Boston Orchestra does not!" The point was well made and of telling effect. And gradually the people of Chicago came to accept —enthusiastically, even—programs devised for a most cultivated audience.

The great dream of Thomas's lifetime—a permanent, self-sustaining orchestra—was at last realized by the end of 1904. The Chicago Orchestra stood upon its own feet, newly housed in a building costing $750,000, which had been subscribed by eight thousand persons. The Dedication Concert took place December 14, 1904. Rehearsals for this occasion had been pushed with unremitting energy—all the more so because of attacks which had been made upon the project by some newspapers. These were adequately answered by the splendid reception of the Dedication Concert. But the overwork had brought its inevitable consequence for the aging conductor. On Christmas Eve, at the close of the concert, Theodore Thomas laid down his baton for the last time. A severe attack of grippe was followed by pneumonia. After a brief rally Tuesday morning, January 3, he complained of being very tired. At noon, he murmured in a dreamy, almost ecstatic voice, "I have had a beautiful vision . . . . a beautiful vision." He spoke no more. Early the next morning he passed quietly and painlessly to his eternal rest.

As Disciplinarian and Interpreter

Theodore Thomas was a born fighter, and to this and his indefatigable energy he owed, perhaps, as much of his success as to his sterling musicianship and ability. "I have been swinging the baton now for fifteen years," he said to George P. Upton on one occasion in Chicago, "and I do not see that the people are any further ahead than when I began, but," and he brought his powerful fist down on the table, "I am going to keep on, if it takes another fifteen years." His was a spirit which could not be subdued.

Stubborn to a degree, he ruled his men with a firm but kindly hand. Pianists and vocal soloists frequently complained that he was too autocratic—that he had little respect for their individuality. But they were always glad of a chance to appear with the Thomas Orchestra. On more than one occasion his stern assertion of his rights as conductor clashed with the temperament of the soloist. Even in his early days, those characteristics which so sharply differentiated him from other conductors cropped out. Upon one occasion, Frezzolini, who was notorious for her tardiness, was an hour late to rehearsal. The prima donna arrived just in time to see the last of the orchestra leaving the stage. There was no rehearsal, and consequently no performance. Ullmann, with his characteristic bombastic outburst of temper, sought out the young conductor and demanded that someone be discharged. "Certainly," replied Thomas, "discharge me. I am the only one responsible. If you don't, and Signora Frezzolini continues coming late to rehearsals, I will discharge myself." Frezzolini was not late after that!

Thomas even clashed upon one occasion with Adelina Patti, who insisted that she, as the prima donna, should have her way. "Excuse me, Madame," retorted the conductor, "here, I am prima donna!"

He held his men to the strictest discipline yet he commanded their respect at all times and even the love of some. It is said that when his death was announced at a rehearsal of the Philharmonic, several of the former members of his orchestra burst into tears. What written eulogies which appeared in the numerous journals throughout the world were worth half as much as this tribute?

Held Temper in Leash

Thomas was a man of violent temper but he rarely allowed it to get out of control. Only in the face of gross misrepresentation or a display of ignorance or vanity or insubordination on the part of the singers or players did it flare up dangerously. At concerts when annoying instances occurred, he had much more effective methods of dealing with them than giving way to an outburst of temper. Upon one occasion, the orchestra was playing the Midsummer Night's Dream music of Mendelssohn. A young couple near the conductor's stand were merrily carrying on a conversation in noisy whispers. Suddenly Thomas gave a signal to the drum player, and a long roll rattled through the fairy music. The conductor laid down his baton, quietly turned around, and fixed a significant look upon the talkers which informed them clearly that they were responsible for the liberties he had taken with the score. There was no more talking at that concert.

A Lover of Animals

But the general kindliness of his character was ever an oustanding quality, and nowhere was it shown as clearly as in his treatment of animals. Mrs. Thomas, in her book, Our Mountain Garden, relates an instance of this. A suggestion was made to Thomas that he stock a pond near his house with trout for the breakfast table. "What!" he exclaimed, "first feed a creature and then eat it? I do not like that idea. I wish we could get on without this everlasting killing and eating of meat but, since that is not practicable, let us at least not devour our friends!"

As a musician, Thomas knew his field with remarkable thoroughness and his views upon musical matters were quite liberal. The great catholicity of his nature is apparent throughout his programs. Nevertheless, on some subjects his opinions were quite pointed. He played Tschaikovsky's Fifth Symphony on several occasions and gave it an inspiring and enthusiastic interpretation. Yet he always maintained that it was not a symphony. "It is great and emotional music," he said, "but it is not symphony. In symphony we do not want this intense emotionality; we want lofty and beautiful ideas. Emotional music belongs in opera."

Orchestra vs. Opera

Thomas was not antagonistic towards opera, but his heart was with orchestral music. "A symphony orchestra shows the culture of a community, not opera," he once said, "the man who does not know Shakespeare is to be pitied; and the man who does not understand Beethoven and has not been under his spell has not half lived his life. The master works of instrumental music are the language of the soul and express more than those of any other art. Light music, 'popular' so-called, is the sensual side of the art and has more or less devil in it."

This was in a sense his creed, and his life work was to give it to America. "What he accomplished for the education of the public and the cause of music in this country during his years of service is not recorded in any written annals, and cannot be; it is a part of the history of America and the lives of her citizens, which he enriched and made purer and happier by inspiring them with an appreciation of the highest and best forms of music, and by revealing to them the ineffable beauties of the art to which he devoted his life with noble and unselfish purpose."

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Intimate Recitals Arranged by Local Music Club—National Symphony Orchestra to Be Conducted by Kindler in Program for Adults and Children

ATLANTA, GA.—This city goes into the concert season with more than customary enthusiasm and activity, even though the major series of artists' concerts has decreased as compared with last season, when the All Star Concert Series listed seven concerts by visiting artists of note and six operas besides. This season the Atlanta Music Club and the Atlanta Philharmonic Society have chosen to present six major events, all told, to be given in the Auditorium of the Shrine Mosque and three intimate concerts to be presented in the Atlanta Woman's Club Auditorium.

Artists in the first series are Kreisler—who played here on October 22; the National Symphony Orchestra, to be presented on November 13; La Argentina, Ruth Slenczynski, Nelson Eddy and Helen Jepson in joint recital, and Grace Moore. Judging from reports of how the public clamored for season's tickets to this series, it proves the judgment of the management sound, which was that cutting down the number of concerts and tickets to be sold would result in more demand for seats.

The intimate series which will be presented by the Atlanta Music Club as the club's individual offering, includes the Gordon String Quartet, the Vienna Choir Boys and Myra Hess. In addition to the above are three evening concerts and six morning programs to be given by Atlanta musicians. There seems to be no promise of opera this season as last year when the San Carlo Opera Company presented six operas within a week.

However, the Atlanta Music Club has enlarged its scope considerably this season to include the Young Artists' Division with Mrs. Bonita Crowe, chairman; the Student Concert Guild (Mrs. Mason Lowance, chairman); and the Junior Division with Mrs. Armand Carroll, as chairman. These divisions are all functioning at present.

NATIONAL ORCHESTRA TO APPEAR

The National Symphony Orchestra (Hans Kindler, conductor) is the second major event in the All Star Series. In preparation for the concert, Brahms' symphony No. 1 was presented for morning study on November 6 with Mrs. John Felder as chairman. Analyzation of the symphony was by Mrs. Armand Carroll and Mrs. Felder and Tallulah Codington Reed played the work in its original two-piano version which proved to be helpful to members of the club who were not familiar with the score.

A special children's matinee was presented in which a chorus of 250 children under the direction of Lawrence G. Nilson, sang with the orchestra. This was inspiring for both children and audience.

The Studio Club, an organization which consists of music, drama and *beaux arts* groups, presented the regular monthly program of music at the home of Mr. and Mrs. Asa G. Candler, Jr. Dr. Charles A. Sheldon, organist, and Mrs. Lewis Hirsch, pianist, gave the program which included Schumann's C minor concerto for piano with Mrs. Hirsch as soloist and Dr. Sheldon at the organ console, playing the orchestral accompaniment. César Franck, Liszt, and Bonnet were the composers drawn from by Dr. Sheldon for his interesting program.

A. G. O. BROADCASTS

The Georgia Chapter of the American Guild of Organists under the leadership of its recently elected president, M. Ethel Beyer, has planned a more than usually full program for the season. Charlotte Lockwood, eminent American organist, will play here on November 21 at the Peachtree Christian Church. On November 1, was inaugurated the series of thirty minute broadcasts over WSB, The Atlanta Journal Radio Station, played by Dr. Charles A. Sheldon. This will be a weekly spot, reserved for organ and choral music to be presented by various members of the Georgia Chapter of the American Guild of Organists.

M. S. W.

ARTHUR ROSENSTEIN,
has been contracted by Metro-Goldwyn-Mayer to coach Igor Gorin and other artists at their California studios. Mr. Rosenstein has already left for the Coast and will remain there until the end of the year.

Music Notes from Coast to Coast

PORTLAND, ME.—The outstanding musical event of the month was the piano recital by J. Daniel MacDonald. The program opened with Pastorale, in E Minor (Scarlatti), being notable for well-defined phrasing. This was followed by Schubert's Moment Musical, No. 3. Ballade, by Grieg, was interpreted in artistic manner, and had appeal. The second group, consisting of Chopin numbers, displayed the artist's versatility and breadth of style. The third group of modern compositions, held works by Debussy, Iljinsky, Tschaikowsky, and Moret, and were much enjoyed. The program closed with the impressive Hungarian Rhapsody, played with vivid coloring and masterful style. For an encore, Mr. MacDonald gave Spanish Dance by Mowry.

The opening meeting of the active and privileged members of the Rossini Club, was held at the home of Mrs. Walter Hay. Louise Armstrong, vice-president of the club, presided. Mrs. Zilphaetta Butterfield Potter was appointed director of the Rossini Chorus. She is also conductor of the chorus of the Cecelia Club, of Augusta, and of a church choir at Gardner. Mrs. Potter is a pianist, and experienced in conducting, having recently accompanied in New York for choruses, under the direction of Dr. Hollis Dann.

Mrs. Foster Haviland was hostess at the second closed meeting of the Rossini Club. Donald Gage was the guest soloist, offering several pleasing songs. He is also a pianist, and has studios at Kezar Falls, and St. Johnsbury, Vt., and is director of a choir in that city. Organ and piano duets were given by Mrs. Haviland and Miss Buxton. Others taking part were Nerissa Purington, soprano, and Mona Green Ingalls.

A candlelight program was given October 31, by members of the Rossini Club. Nellie McCann talked on balladry, illustrated with songs by Beatrice Brinkler, accompanied by Constance Rundlette. They were in costume.

Ocy Downs, pianist, has returned from another season of study at the Chicago Musical College, in the Master Teachers' course. She was a pupil of Rudolph Ganz and Mollie Margolies.

S. R.

SAN ANTONIO, TEX.—The Friends of Music, Town Hall Lectures and Festival Association (Elizabeth A. Devoe, sponsor) presented Fritz Kreisler as the first of their attractions. As the violinist stepped from the wings he was greeted with prolonged applause from a capacity audience. The program consisted of numbers by Tartini, Bach, Viotti, Kreisler, Ravel-Kreisler, and Debussy-Hartmann. Comment is unnecessary on the musicianship of this artist. Recalls were necessary after each group and at the close of the program, he was brought back a number of times. Three encores were granted, consisting of his own compositions. Carl Lamson furnished his customary fine support at the piano.

The first two programs given at the Tuesday Musical Club (Mrs. Eli Hertzberg, president) proved interesting. The study course this season will be The Romance of the Scale. Mrs. Edward S. Arnold was in charge of the first meeting. She spoke on the Pentatonic Scale and showed a number of tribal instruments of New Guinea. Illustrations were given by Ruth Herbst MacDonald, pianist; Thomas Reid, tenor; and Mrs. Ben Glaze, soprano. The singers were accompanied by Walter Dunham. Captain William Stephenson played a group of numbers on the bagpipe and explained its mechanism.

Jeanette Feigenbaum presided over the second meeting. She spoke on the Semitic and Oriental Scale. Musical examples were offered by Arthur Zimmermann, baritone; Jeanette Ehrlich, violinist; and Alice Truax contralto. The accompanists were Mrs. Edward T. Harker and Mrs. Stanley Winters. Eiko Jingo, youthful Japanese, sang two songs and Eugene Karam and Mary Murray contributed Syrian songs, sung in Arabic. Their accompanist was Carlotta Karam, who also played a solo.

Lauro Uranga, violinist of Mexico City appeared in recital in the Plaza Hotel Ballroom. Compositions given were by César Franck, Wieniawski, Mendelssohn-Achron, Kreisler, and Sarasate (all played with fine musical understanding, excellent tone and technic. John Anderson was the accompanist. He also played two Chopin etudes.

Jerome Rappaport, of the Juilliard Musical Foundation, has returned to this city to resume rehearsals with the orchestra which he formed last season.

Barbara Hensley, youthful composer and violinist, while in New York this summer, studied composition with Harold Morris, piano with Mrs. Morris, and violin with Eddy Brown. Two piano compositions—Bird Song and Nymphs of the Forest—were written, while at the MacDowell Colony in Peterborough, New Hampshire.

Elizabeth Cunningham, soprano and teacher, has returned from Denver, Colorado, where she held a master class during the summer. She will resume her classes here.

Albert Herff Beze, lecturer, pianist and composer, has resumed his classes in music appreciation.

S. W.

Leonard Stocker's Activities

October was an active month for Leonard Stocker, baritone, who is under the Tillotson management. October 19 he sang for the Women's Advertising Club, at Greenwood Lake Country Club; October 26 at the Fiqué Studio, Brooklyn; October 31 for the Altruist Club, at the Barbizon-Plaza Hotel, New York, and before that for the Drama-Comedy Club, Hotel Astor, New York.

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PUBLICATIONS

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Volume III of The Violinist's Music Shelf maintains the wide variety and attractiveness of content that marked the previous collections of solo violin music in this series. Again an effort has been made to present tuneful, moderately simple and representative works by the chief composers for the instrument during these years. Not only many familiar compositions by such geniuses as Berlioz, Mendelssohn, Schubert and Weber (either works originally for violin or transcriptions) are included, but also some rarer items by figures of the period who are little known and whose music is difficult to procure. The collection takes its title from Ferdinand David, teacher of Joachim and Wilhelmj, who is represented here by three works, and from Charles de Bériot, one of the ranking violinists of his day (also the husband of the famous singer Malibran), who contributes two numbers. Others who appear in these pages are the father of Russian opera, Glinka; Burgmüller, Habeneck, Jansa, Johan Hartmann, Lachner, Lipinski, Maurer, Mayseder, Ferdinand Ries, Meyerbeer, Johann Strauss, Sr., Molique, Guslow, Reber, and François (the "Dresden") Schubert.

The seven works of the other and greater Schubert include, the *adagio* from octet, op. 166; Ave Maria; ballet music and entr'acte from Rosamunde; Moment Musical, op. 94, No. 3; *scherzo* from sonata, op. 162, and the Serenade—truly a fragrant culling, which with Mendelssohn's *andante* from the violin concerto; Confidence, Consolation, Funeral March, nocturne from Midsummer Night's Dream, Songs without words, op. 38, No. 2, and op. 53, No. 4, Spring Song, and Venetian Gondellied, make up a body of music alone worth the price of the collection. Another favorite work included is Weber's Invitation to the Dance.

As in previous volumes, the violin and the piano score are printed large and clear, are separately bound, and the former includes helpful editorial notes on the works and composers and portraits of the musicians. There are violin fingerings, tempo and expression marks given in the carefully engraved volume, which contains 174 pages in the piano score and ninety-three for the violin. At the end is an interesting chronological index of the composers. (Harcourt, Brace and Company, New York.)

Florence Foster Jenkins' Annual Song Recital

Florence Foster Jenkins, soprano, gave her annual recital in the ballroom of the Hotel Ritz-Carlton, New York, on October 30. The auditorium held a capacity audience, including numerous standees, and outbursts of applause punctuated the items presented. Of her offerings, the Indian Bell Song (Lakmé) was undoubtedly the *pièce de résistance*, the singer displaying coloratura agility in encompassing the inherent difficulties of the aria. The Pascarella Quintet played excellent accompaniments. Resounding applause led to an encore, Vissi d'Arte, from Puccini's Tosca. With Verdure Clad, Gluck's aria, Divinites du Styx (Alceste), and Jubilate (a Bach melody to which Mme. Jenkins had set English text), were programmed. The accomplishment brought hearty applause, the singer repeating it.

FLORENCE FOSTER JENKINS

Closing songs, sung in English, were by Novello, Scott, Kramer, Phillips and Grace E. Bush; for the last-named the composer was at the piano, her Spring Gladness offering opportunity for the exuberant style of Mme. Jenkins. Two Spanish songs by Cosmo McMoon with the composer as accompanist, brought forth more acclaim. Nathan Price was an able accompanist for remaining items.

Distinctive costumes were a feature of Mme. Jenkins' appearances. A frequently wildly applauding audience left no doubt of the enjoyment derived by the throng. The Pascarellas performed works by Bossi and Longo, Carl Pascarella playing with full tone and expression. F. W. R.

STUDIO NOTES

EDGAR SCHOFIELD

Singers from the New York studio of Edgar Schofield have entered on an active season. Carl Schiffeler, baritone, will sing the role of Kurvenal in Tristan and Isolde and Wolfram in Tannhäuser with the St. Louis Grand Opera. He then goes to Chicago for the season of the Chicago Grand Opera, when he sings Valentine in Faust, the Toreador in Carmen, Tonio in Pagliacci, and Telramund in Lohengrin. He also is to be heard with Maria Jeritza in Der Rosenkavalier. Germaine Bruyere is heard weekly as soloist with the Nickolas Mathey Gypsy Orchestra over WEAF. Wilson Angel, baritone, gave a song recital in Winston Salem, N. C., on October 11. John Deacon, tenor, was heard before the Randell Manor Womans Club, Staten Island, N. Y., October 30. Douglass Biddison, bass-baritone, has been engaged as soloist with the Harmonie German Singing Society, November 19, in Baltimore.

New York Music School Settlement Activities

The Music School Settlement, New York (Melzar Chaffee, director), announces a special plan of activities for this season, correlating established and new sessions for the students and community in a general program devoted to Bach and composers illustrative of the trends of our period.

The symphony orchestra, meeting under Mr. Chaffee on Sunday mornings, and the chorus, whose Thursday night meetings will begin shortly, are to prepare a holiday performance of Bach's Christmas Oratorio. Both organizations are open without charge to amateurs and students, and new members will be welcomed.

On Sunday afternoons, beginning in December, there is to be an hour's program of recordings of Bach's music, and on alternate Sundays, a program of contemporary music. Teachers or advanced students will offer brief introductory talks on the works presented.

It is planned that the children's chorus, children's orchestra, and other organized groups at the school, will participate in the special programs, and that the annual artist series, as well as the advanced student series, illustrate the study of Bach and the moderns. In addition to the planned programs, the orchestras, choruses, and madrigal group prepare and present music. The Third Street school, founded in 1894, is said to be the oldest of its kind in the country and has had a large part in the training of many artists of standing in the American music world.

CONSERVATORIES and SCHOOLS

Curtis Institute of Music

The first broadcast of this season by groups of the chamber music department of the Curtis Institute of Music will be given on November 13, under the direction of Dr. Louis Bailly. The program includes the piano quartet in G minor, op. 45, by Gabriel Fauré, which Dr. Bailly first played in Paris many years ago with Fauré, Jules Boucherit and Pablo Casals. This was Casals' first appearance in Paris. Since then, Dr. Bailly has played this many times, as well as the C minor quartet, with the composer at the piano, in France and also in London at the studio of the painter, Sargent. Dr. Bailly has been one of the ardent sponsors of Fauré's music in this country, having conducted the first secular performance in the United States of this Requiem, in Carnegie Hall, New York, and in Philadelphia. The quartet will be played by Zadel Skolovsky, piano; Eudice Shapiro, violin; Virginia Majewski, viola, and Leonard Rose, cello.

The second offering on the broadcast includes the *Tema con variazioni* from the string quintet, op. 5, by Johan Svendsen. The players are Eudice Shapiro and Marian Head, violins; Virginia Majewski and Simon Asin, violas, and Leonard Rose, cello.

Last summer, Dr. Bailly spent several weeks in Moscow where he attended the Theatre Art Festival. He has brought back with him works of some of the young Russian composers which he is planning to present on the radio later this season and also at the concert to be given in New York by the chamber music department of the Curtis Institute in March. This is the eleventh season of concerts presented by the chamber music department under Dr. Bailly's direction.

Cornish School

SEATTLE.—The Cornish School, through the medium of its little theatre, is offering a diversified program of musical events in Seattle. Among the highlights was the concert given by the Meremblum String Quartet, who presented their first performance of the season along with Stephen Balogh, pianist and former pupil of Debussy, who is a new member of the Cornish staff. The Cornish Symphony Orchestra made its first appearance of the season on November 15, with Aaron Stankevich, young pupil of Peter Merenblum, as soloist.

A series of Tuesday student recitals, featuring both solo and ensemble work as well as individual voice and chorus singing, has been started and will continue through the winter.

At least three stage performances are scheduled for November and December. The Cornish Players, recently returned from a tour of the Northwest, are to present their latest vehicle, Squaring the Circle, by Katayev, and their new puppet show. The Prince and The Dragons, at an early date. The students of the theatre will present an early Italian comedy, The Mistress of the Inn, during the first part of November.

An addition to the special features of the school has been the gift of a completely equipped radio room for remote control broadcasting. Recording apparatus of the latest type has been included for voice training and students will be taught the details of announcing, radio drama and music presentation for radio.

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will be heard in recitals for two pianos at the Montclair, N. J., Woman's Club on February 7, in the Elliott Street School, Newark, N. J., on February 14, in Mr. Grant Schaffer's Series, and in Westfield, N. J., on March 6. They play at the Barrington School, Great Barrington, Mass., on November 17 and will be heard in another New York recital at Town Hall, scheduled for December 11.

HELEN LANIER,

soprano, announces a recital at the Barbizon Plaza, New York, November 18. Her program embraces songs in Italian, German, French and English.

RICHARD CROOKS,

tenor of the Metropolitan Opera, opened his current tour with a recital in Columbus, O., on October 1. Following this appearance, he sang in Edmonton and Calgary, Alta., and Winnepeg, Man. Mr. Crooks is continuing his Firestone Hour broadcasts on an NBC hook-up this season.

MARGARET HALSTEAD,

soprano of the Metropolitan Opera sang the role of Isolde with the St. Louis Opera on November 2; 4, she appeared as Venus in Tannhäuser with the same company. December 13 and 14 she again sings Venus in the performance of Tannhäuser to be presented by the Cincinnati Orchestra, Eugene Goossens conducting.

BARRÈRE-SALZEDO-BRITT'S

plans for the season include a concert tour of California in the spring, followed by recitals across the continent on their way back to New York.

GUIOMAR NOVAES,

Brizilian pianist, arrived on the SS. Eastern Prince, October 31, from South America. She opens her tour in Kitchener, Ont., on November 5. Her New York appearance is scheduled for December 7 at Town Hall. Other out-of-town recitals include Madison, Fredonia, Tallahassee, Jacksonville, Greensboro, Pittsfield, Orange and Montclair with the New Jersey Symphony, Kalamazoo, Flint, La Crosse and Chickasha.

THE SCHUBERT TRIO,

consisting of Bertha Shultz, violin; Constance Veitch, cello, and Olga Sapio, pianist. The organization and the individual members are also frequently heard. Miss Veitch gave her own recital at The Barbizon, New York, on November 3.

MARCEL GRANDJANY,

harpist, spent the summer in his villa at Fontainebleau, composing, writing, preparing programs and teaching. With him in the photograph are three of his artist-pupils. At his right is Gertrude Hopkins, who gave a concert at Scranton, Pa., late in October; left, are Betty Paret and Rosemary Evans.

(See Inside Front Cover for Additional News Pictures)

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